

## Music and dance traditions in Kerala temples

A research conducted with permission from Archeological society of India (Thrissur division), Cochin Devaswam Board ,Malabar Devaswam Board and Zamorin of Calicut .Thanks to all of them and the ooralars of the temples visited who gave informations and ground support for the field work and data collection.

Dr Suvarna Nalapat

Founder President

**Dr Suvarna Nalapat Trust for Education and Research**



- **Introduction:**

Do you believe in Miracles ?

There is an architectural Miracle in ancient Harikanyaka temple, the only temple for Mohini Avathar of Mahavishnu with her son Sri Ayyappa(sastha) in the same sanctum sanctorum.

I went there dumb and deaf without knowing anything about the miracle. While I was doing Pradakshina on the Northern Nalambalam of Inner Balivattam, I thought I heard sounds of a Noopur, or chilanka of the Goddess Mohini. The sound gradually became faint and then reappeared as if the Goddess was walking on a wooden floor (stage) ready for dancing. I thought it was a mere fancy of my too artistic and spiritual mind involved in the arts of India. But when I viewed the video taken by Prijith, I heard the same sound again, probably when he walked around for videographing. I could also make out a rhythmic sound of the Perumthachan's Uli, as if a pakkavadya for the Goddess dance, in his video. I share this Video for all those who are interested in the architectural miracles of ancient Indians. But, Be careful. Be silent in the temple premises, if you really want to enjoy the sound of music and dance. If you make noises you will lose the pristine beauty, aesthetics and enjoyment of being with God.

(<https://www.youtube.com/watch?v=0jmOlKafmHw&list=PL6eRaANxyeNJeN3cK6qtPnXAOD546D7zh&index=4>)

Perunthachan was famous for his architectural skills. How he made a puppet that raise when someone enters the bridge (at Uliyanloor bridge) is well known. In Harikanyapur, when perunthachan did renovation he had done something to evoke the sound of bells and of carpenters tools in a rhythm of dance, to suit dance of Virgin damsel Mohini/Harikanyaka.

I searched several books to know whether what I heard and experienced is recorded somewhere. I found a sentence in Census of Keral Temples of Kerala page 123 which states: "The floor of northern Nalambalam produces a peculiar sound as that of walking on a wooden floor. It may be presumed that the portion was built by Perumthachan meant to be the dancing stage for the Goddess. So, what I heard was not my fancy or imagination, but a skillful architectural feat of our ancient silpis.

How was this done ? That was my second thought.

Usually the floor stones are selected to be neutral stones (napumsakasila) but Perumthachan might have selected Aansila and pensile (male and female stones) which emit two different notes /sounds to show lasya and thandava of Mohini and Siva to create sastha/ayyappa. The growing sila on Northwest corner and the water table on the Northeast are connected by a space below the floor stones so that when a pressure wave is felt in water column a reflective wave mechanics produce the sound waves which translated through the stone produces the sounds which we hear. This combination of acoustics and master craftsmanship was a hallmark of our ancient architecture.

## **Viswakarma and Aimthozhil**

Abhayavaradahastha:

Paasadanthaakshamaalaa

Sruniparasudathaano

Mudgaram modakam cha ( Ganesadhyanasloka of sthpathi/silpi)

Mudgara is a hammer .Paasam is a rajju/measuring and binding rope . Parasu is a axe for cutting wood.Dantha or ivory is a material for making idols and other fancy objects .Akshamaala is a sreni or garland of beads representing meditation and continuity of races doing the same work, as the mrigamaala in temple walls .It also represents the cosmic law of revolution, continuity and silence of a watching eye (sakshi/witness) Brahman. Sruni represents worship of agni for all purposes,divine and humane . Hastha or hands are the main tools for a viswakarma. Abhaya ( also called Pathaaka or Flag sign) and varada are the two mudras often repeated in temple traditions and is a wellknown Dance mudra.Viswakarma are known as Mudgala(ra)brahmana since they use Mudgara or hammer . They were also called the Paanchaala (the five people/panchajana) and during BC 3200-3100 period , according to Mahabharatha of Vyasa, a famous woman (Paanchali) was born in this family .She became the wife of the five Paandava princes and created history during the Indus Valley Harappan period .

Depending upon the Aimthozhil ( five jobs) vedic people have panchajana ( 5 people).In viswakarma Tradition the five jobs are classified as Aasaari,moosaari,karuvaan,thattaan and kollan (together called Kaaru ) .They are called Oviyans and kaaru and as Naaga in Mahavansa tradition of Simhala. The functional difference denotes the type of material they use to do their work. Among them those people who used stone as the building and carving material, the people who painted cave pictures on stony hard rock were the most ancient root branch. In southern India stone is called Kal and those who do work with stone is a Kallaasaaari and in Tamil Kallar. It is these people who lived in caves of India in Paleolithic period .When they wanted to make deep cuts and to make manmade caves , they used iron implements and iron was in plenty in the areas where cyclical monsoon caused disintegration and ferruginous change in stones. Thus the irin smiths (karuvaan ) was born.Later on when they moved to level ground they did the same work on wood and this branch became the Thachan (Dakshan) or maraasaari. This is the third branch of the sthpathi family tree. Then the two subbranches doing intricate design works on metals (Gold and brass) developed. After these developments the art and craft of India reached a zenith and overseas trade flourished. We have evidence of overseas trade in spices,wood and in gold and brass objects, in ivory and also in transfer of the Viswakarma language (The Naaga/Phaneesa) to different parts of the world. Being ba center of spice trade and for sea route ,Kerala has been a favourite abode of the Viswakarma ancestors. The earliest Viswakarma ancestors of Kerala lived on the mountaintops and hills and came to the planes for obtaining raw materials and rice during seasons. Later on , when they became rulers (Malai Aalar=Those who rule the mountains) they were called Permal kallar ( the chieftain of the five groups) and it was from this eldest kaaranavar , the Perumaal of Kerala was selected (the custom still persists in Kerala Naagar families ).A study conducted by John Hopkins University and Madhurai Kamaraj University has shown that a modern man belonging to Perumal Kallar community (name Virumandi) possess genes 50000-60000 years old , proving the genetic ancestry of Indian Homosapiens upto that period.

When we look at Kerala tradition we have to remember Sankaracharya. He belonged to Viswakarma Brahmana lineage , possessing a gene for intellectual mastery from his ancestral races.

**In part 1 , we will be discussing 16 subjects** as follows.

- 1 The Aimthozhil/Bhamga in temple idols
- 2.Kotunthirappalli samaveda chant system and scripts
- 3 Basic Dance Mudras
- 4 The Navarasa bhava
- 5 Instruments of war
- 6 Instruments for Karma (karmopakarana)
- 7 Use of colours
- 8 Instruments of music
- 9.Animal,bird and vehicle motifs
- 10.Floral decorative patterns
- 11.Anthropomorphic practices and lifestyle
- 12.Ashtamangalyamudra
- 13.Ashtadikpaala
- 14 Sapthamathru
- 15 Indrolsava/Vasantholsava/Kaamasasthra motifs
- 16 Jyothishasasthram (Astronomy)

I have used as basic Reference texts :

- 1 Natyasasthra of Bharathamuni . Sri Sudhakar Malaveeya .Krishnadas Sanskrit series 106 .Krishnadas Academy Varanasi 1997
- 2.Thillai and Nataraja .B Natarajan Mudgala Trust .Chennai 2007
- 3.Inscriptions of Madras Presidency Vol 2 .Malabar District page 1041 . V Rangacharya.A topological list of inscriptions of Madras Presidency
- 4.South Indian Inscriptions Vol 5 Miscellaneous Inscriptions in Tamil,Malayalam,Telugu,Kannada.Archeological Survey of India 1986
- 5 Indian sculpture and Iconography . Forms and Measurements . V Ganapathi Sthapathi SriAurobindo Society Pondicheri .Mapin Publishing 2002
- 6 Kodunthirappally system
- 7 Census of Temples Kerala State

Visiting various temples and ancient sites for the fieldwork itself had been a refreshing experience , as in Harikanyayoor temple , described earlier . It was as if God's grace has been bestowed on me to see ,enjoy and understand all these and then to communicate with my fellow beings .

Dr Suvarna Nalapat

June 13, 2013



# 1

To carve the flexions of body, dance movements and karana , bhava ,abhinaya , navarasa etc on stone is more difficult than on metals or wood.. The grammar of dance in temple idols and sculptures is the flexions of body (Bhanga in Sanskrit), its positions ( sitting,standing,sleeping) during day to day activity with grace or without grace,the Mudra of hands etc . What are the basic iconographic flexions,positions and mudra ? Are they seen in temples of Kerala , just as we see exuberantly in Tamil Nad ?

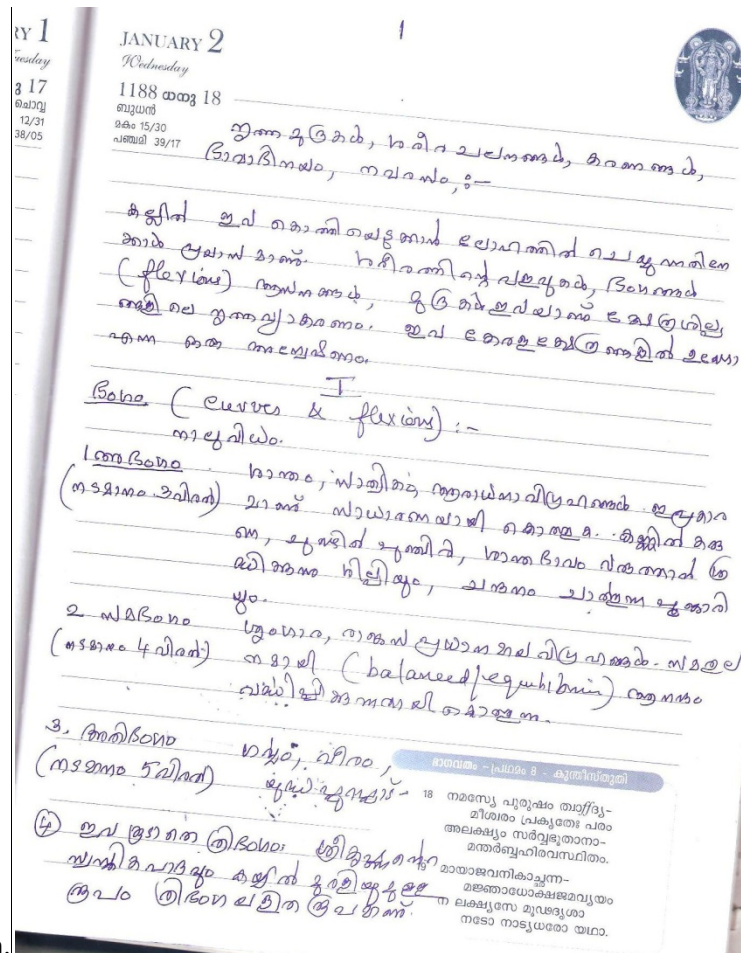
- **Bhangam (Curve and flexions):-**

Iconographically there are 4 types .

- **1 Abhamgam.** (Sathwik,Saantha idols for worship are in this ). Eyes show compassion,lips show smile,a peaceful face . In swayambhoo nonanthropomorphic stones, the poojaari tries to create this facial expression with sandalwood .Usual Natamaanam of the abhamga is 3 fingers.
- **2.Samabhamgam.** Balanced , in equilibrium,increasing aananda (bliss) ,raajasa and Sringaara bhaava idols are done in this . Usual Natamaanam is 4 virals.
- **3 Athibhamgam .** For heroes going to war with pride, veerarasa this is used. Natamaanam is 5 fingers.

- 4 Thribhangam. Typical of Srikrishna with swasthikapaada , and flute in hand, which is called

Thribhangalalitham.



- Aimthozhil of the Idols (Panchakrithya of the Vighraha):

Panchakrithya of idol is also known as Panchaasana. We chant in Lalithasahasranaama Panchakrithyaparaayanaa, panchaasanasthithaa etc. In day to day life, we sit, stand, lies down and do various karma(karana) in these positions. These are the panchakriya which are done by the idols too. That is, the sculpture is faithfully recreating human beings in various positions, in an artistic way. The terms used by Iconographers are Sthanakam (Nintrakolam) for standing idols, Assanam (iruntha kolam) for sitting idols ,sthanakaasana (combined position with special sthanaka), Sayana (kitantha kolam) and sayanaasana. Yogaasana is a special term for Aasana positions .

- Sthanakam (Nintra Kolam)

When the feet are kept straight in a standing idol, it is called **samapadasthanakam**.



When the two feet are in opposite directions, it is **Vaithasthika position**

## Vaithasthikam /chithrabhasam

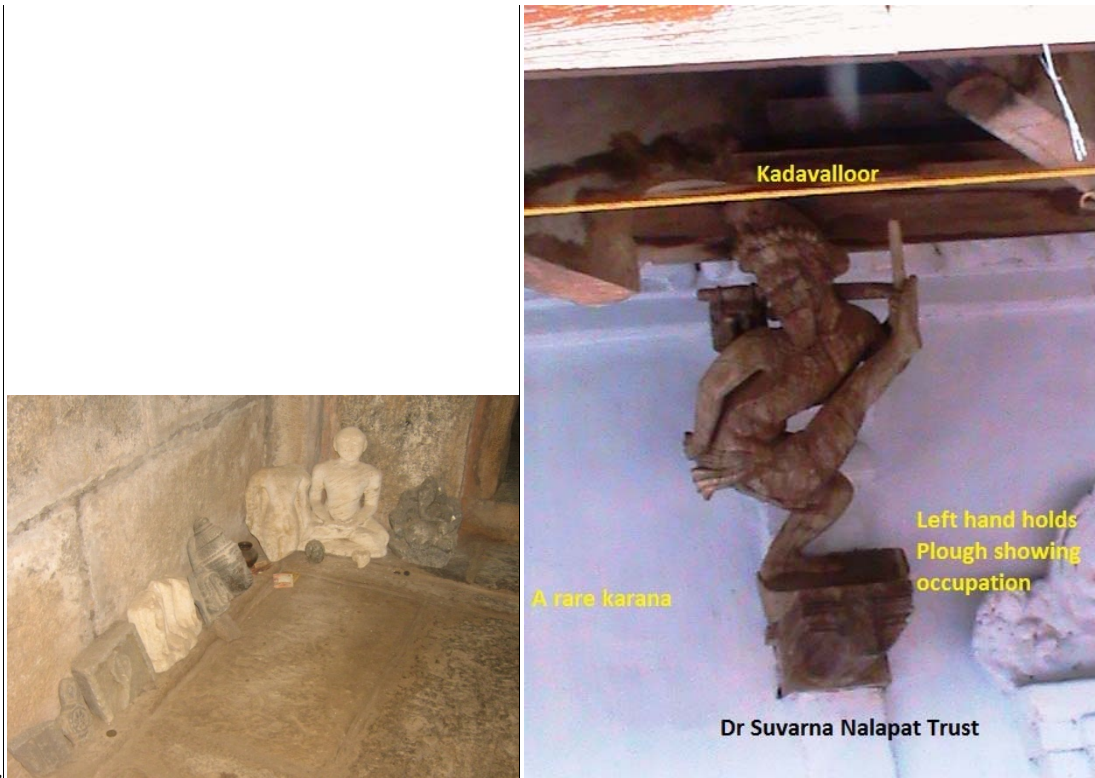




If one foot is straight and the other turned to one side , **Ardhavaithasthikam** .



**Kaayolsargam** is a sthanaka posture when a idol is in erect standing posture ,**aajaanabaahu** (**Thalattthazhatthatakkai** in Tamil ) in Sanskrit.Standing Gomateswara , Standing Rama (Vishnu) are considered as Kayotsarga.A standing posture with sharp flexions which is not included in idols of worship but as a piece for depicting such rare positions also may be seen in some temples which can be grouped as a special type of Athibhamga , as in Ashtavakra sage idol.



- **Aasana (Iruntra kolam)**

The most common Assana is **Sukhaasana** of Siva,Vishnu and Devi for worship. Since we cannot take photographs of the worshipped idol, we have to depend upon its representations on sculptures and murals outside .







2

2013

JANUARY 3

Thursday

വിശ്വനാഥൻ ഉദ്യോഗസ്ഥൻ അഥവാ 1188 നമ്പർ 19  
 പഞ്ചായത്ത് പഞ്ചായത്ത് വിവിധ കലാകലാ, ഇ. 5  
 കൃത്യമായി പഞ്ചായത്ത് അഥവാ പഞ്ചായത്ത്, പട്ടണം 17/23  
 അഥവാ 39/15

ആനന്ദൻ 1. നാമൻ അഥവാ  
 ആനന്ദൻ (നിഷ്കാലം) നിഷ്കാലം (പം,  
 കലാകലാ കലാകലാ, ഇ. 5, കലാകലാകലാ

നാമൻ അഥവാ കലാകലാ - ഇ. 5, കലാകലാകലാ  
 കലാകലാകലാ

കലാകലാകലാ കലാകലാകലാ  
 കലാകലാകലാ കലാകലാകലാ -  
 കലാകലാകലാ

ആനന്ദൻ അഥവാ (നാമൻ അഥവാ)  
 നിഷ്കാലം (കലാകലാകലാ), (കലാകലാ  
 കലാകലാ), നിഷ്കാലം (കലാകലാകലാ)  
 കലാകലാ (കലാകലാകലാ), കലാകലാകലാ  
 കലാകലാ (കലാകലാകലാ), കലാകലാകലാ

ഭാഗവതം - പ്രഥമം 8 - കൃഷ്ണസ്തുതി

20 താമ്ര പരമഹംസാനന്ദൻ കൃഷ്ണസ്തുതിയെക്കുറിച്ചുള്ള  
 ഭക്തിയോഗ്യമായതും കഥാ പരമഹംസ  
 ഹി സ്തുതിയെ.

21 കൃഷ്ണായ വാസുദേവായ  
 ദേവകീനന്ദനായ ച  
 നന്ദഗോപകുമാരായ ഗോവിന്ദായ നമഃ



കൃഷ്ണസ്തുതി

## Sukhasanam





Vishnu on Ananthasana sitting in Sukhaasana position



**Sukhaasana  
Peruvanam**

**Padmasana** is a very popular position , seen in all temples of Kerala .It is a yogic position suitable for



meditation.



**Ardhapadmasana :**





**Lalithasana** is the usual position we see with Ganapathi idols.



**Mahaaraajaleelaasanam** is a very popular and commonly depicted posture seen in ancient Kerala temples.









**Rajalingasanam** and **veeraasanam** of Vyakhyanadakshinamurthi, Thiruvalluvar and Rajarajeswari .



Veerasanam/Rajalingasanam  
vyakhyaanadakshinamurthi



2013

3

JANUARY 4

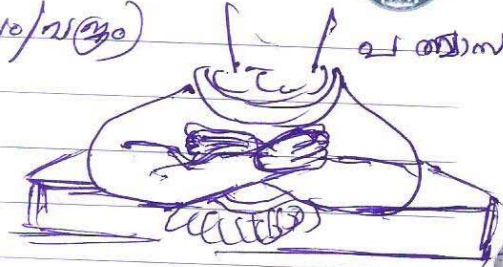
Friday

1188 ധനു 20 ചത്തുസ്തം (ചതുര/കലം/വജ്രം)

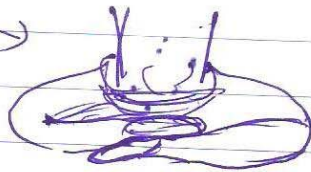
വെള്ളി

ഉത്രം 17/59

സപ്തമി 37/53



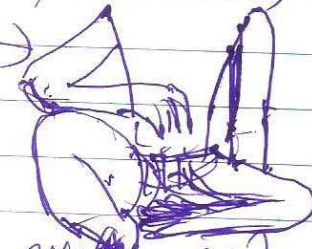
അശ്വതി ചത്തുസ്തം. (ചതുര)



ചതുരസ്തം. (വിനയസ്തം)



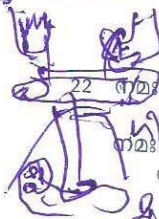
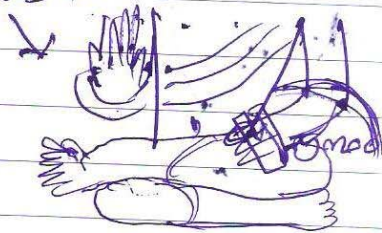
മഹാനജ ലീലാസ്തം (ബുധൻ, നീലാശ്വരൻ, ചന്ദ്രവർമ്മൻ)



രാജലംബാസ്തം (മീനാസ്തം).  
വജ്രനജസ്തം.

പ്രാജ്ഞാ ദശിണാക്ഷരി, നിരവകുല,

ഭാഗവതം - പ്രഥമം 8 - കുന്തിസ്തുതി

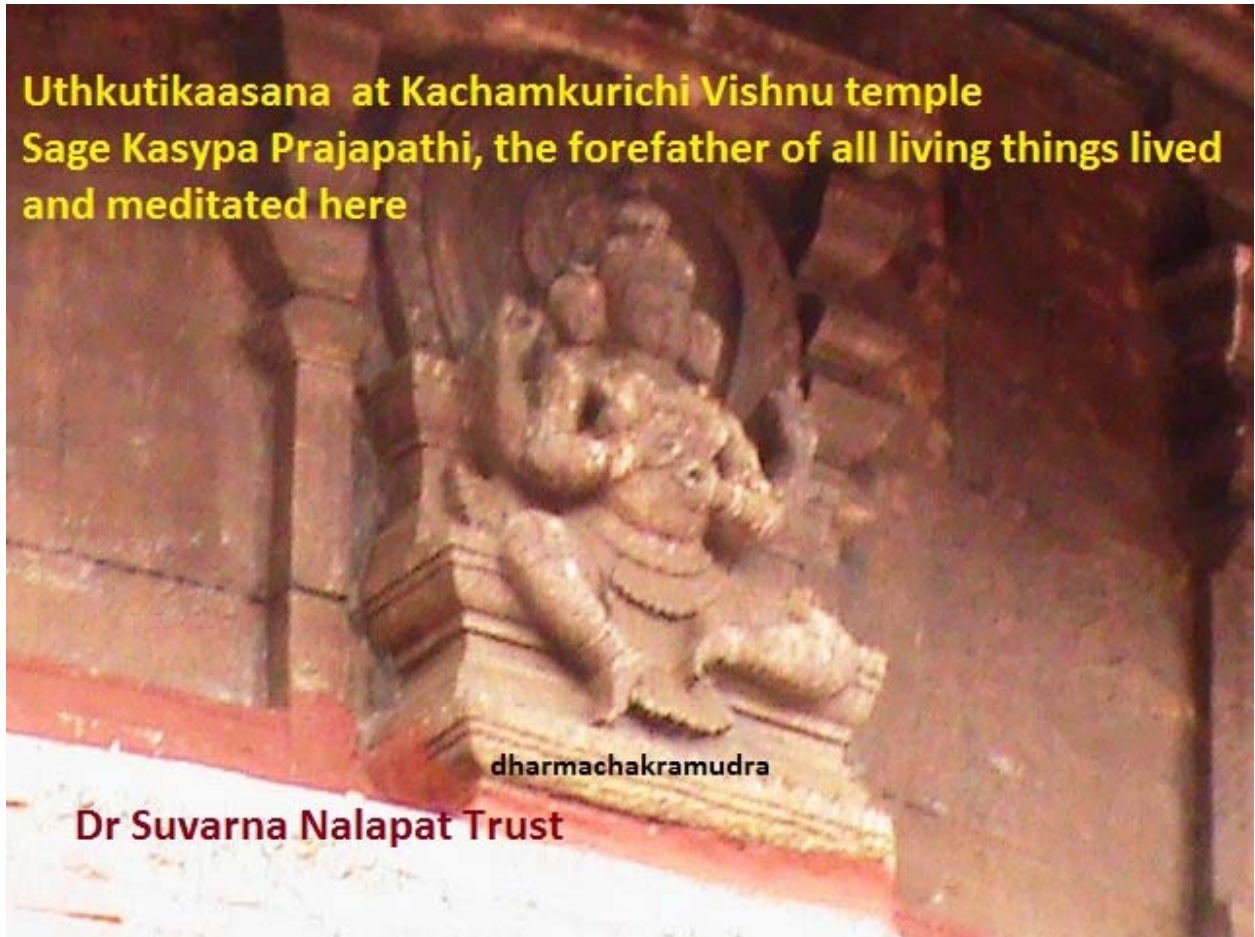


22 നമഃ പങ്കജനാഭായ  
നമഃ പങ്കജമുഖിനേ  
നമഃ പങ്കജനേത്രായ  
നമസ്തേ പങ്കജാഞ്ഛയേ.

മുഖലക്ഷം



Among yogasanas the **Utkutikasana** of yogadakshinamurthi , Ayyanaar are common. If one hand show Gnanamudra and another show Dandamudra , with a Yogapattam around knees , is the **Yogapattaasana** of Ayyappan and Yoganarasimha.







When the Yogi is still an Arurukshu (Not a Yogaaroodha) the Yogapatta is not given, and then the Asaana is slightly different for Narasimhas. The arms are used for control of the senses, and testicles are seen being suppressed with effort .Once this process is effortless, one gets Yogapatta.



Aarurukshu state of  
Yogacharya

Yogapattam has not been given .  
Yogapattam not present. Effort to control senses. Trying to be a  
Jithendriya/Jina. But not yet succeeded





**Swasthika** and **Garudasana** are considered as Ardhayogaasana. Krishna near a cow, and Siva near a Rishabha (Rishabhaanthika Siva) are depicted with Swasthika usually .Sages and dance postures in swasthika is in plenty in Kerala temples .

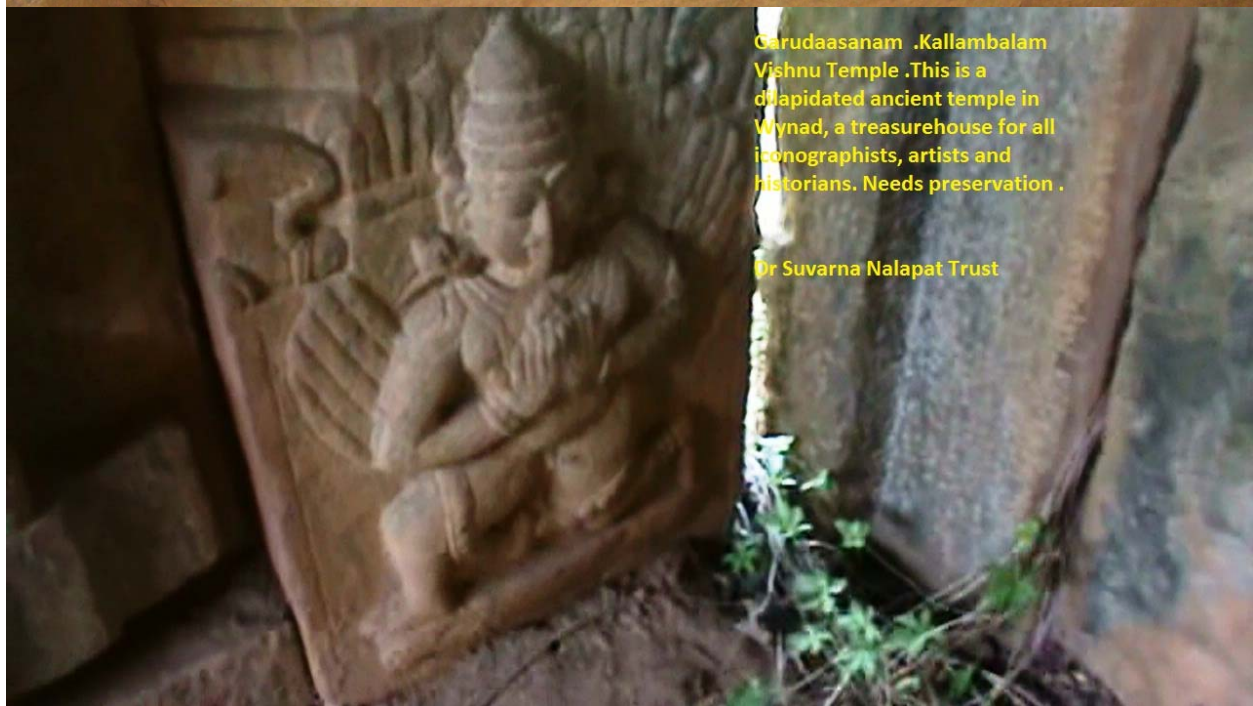






Vishnuparshada with conch, wheel and mace and abhaya mudra guarding sanctum sanctorum of Batheri Jain temple .Swasthikapaadam.

Dr Suvarna Nalapat Trust



Garudaasanam .Kallambalam Vishnu Temple .This is a dilapidated ancient temple in Wynnad, a treasurehouse for all iconographers, artists and historians. Needs preservation .

Dr Suvarna Nalapat Trust



അഭിമാനം 35/20

[illegible]

വിവർണ്ണ, ശക്തി, തത്വമേഖല തലയെ സൃഷ്ടിക്കുക (21 നവംബർ)  
 സിനിമയെക്കുറിച്ച് എല്ലാം പറയണം.

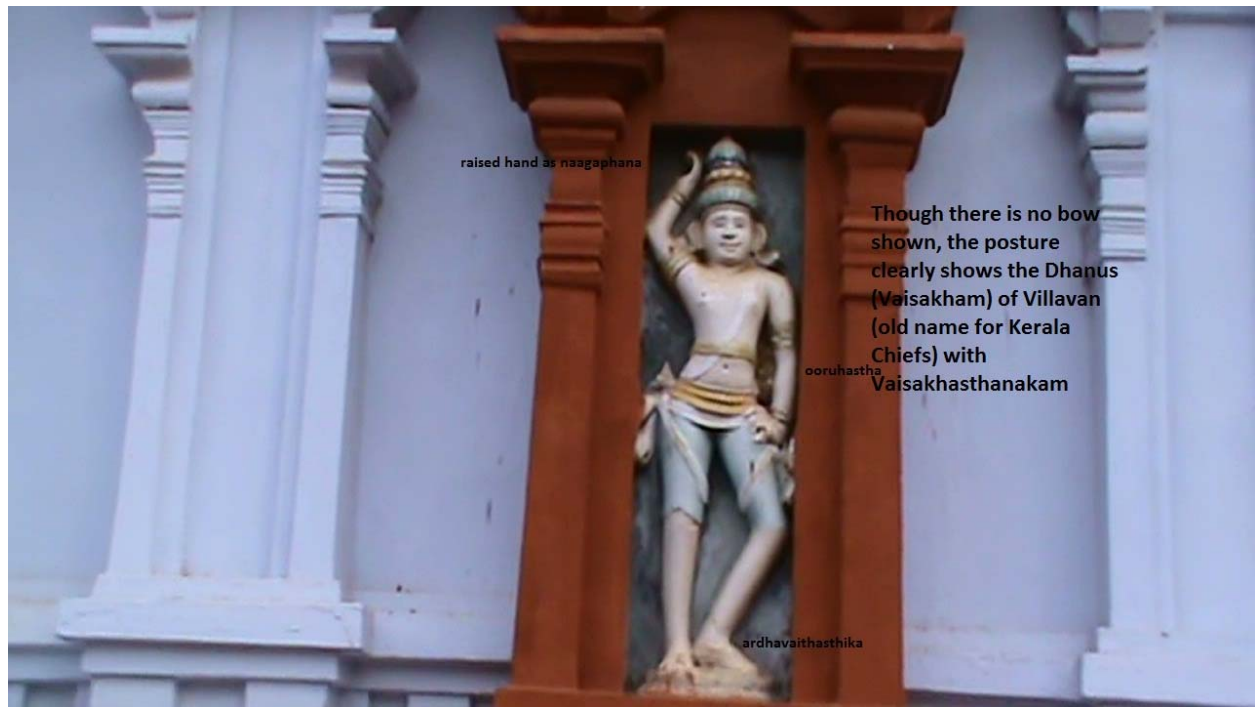
ഭാഗവതം - പ്രഥമം 8 - കുന്തിസ്പർശം

23 യഥാ ഹൃഷികേശ! ഖലേന ദേവകീ  
കംസേന രുദ്ധാതിചിരം ശുചാർപ്പിതാ,  
വിമോചിതാഹം ച സഹാത്തജാ വിഭോ!  
തയൈവ നാഥേന മുഹൂർത്വപദ്ഗണാത്.



തെളിയിക്കുക





Other special Sthanakas:

**Aleekam(alidasanam)** :Posture as if the string of the bow is tightly strewn .The left hand show either the bow or a **sikharamudra** as if a bow is in it,and the right hand show **Khadakamudra** .



After the arrow is released from the bow, the body of the archer slightly bends forward .This is the **Prathyaalidasanam** .(**Prathyalida Kolam**).





If one foot is kept on a higher plane, may be on a peetha, or on a vehicle, it is **oordwajaanu**. Thripurasamharamurthi, Mahishasuramardhini,



Dwarapaalakas are examples.

Ekapadaasthanakam: Sages meditating with only one foot touching



ground.



that one can make as many karanas from one single figure . Figures



from Chemmanthatta and Thiruvanchikkulam shown as



examples.

### **Sayanam (Kitakkunna kolam) :**

Mahavishnu in his Yoganidra is **samasayanam**. Sleeping with eyes closed, flat with all organs relaxed.





Among sayanaasanas **ardhasayana** ( right hand used as pillow , and slightly turned to one side,head 3 fingers inclined to right side ),**ardhardhasayana** ( the same but more turned towards right ) are seen. **Bhogasayana** ( distance between 2 feet 20 fingers, heels 4 fingers, knees 14 fingers) **yogasayana** with ardha or ardhardhasayana And eyes partly opened, **veerasayana** when right arm is placed on pillow/or lap of Devi with left hand stretched, are also seen. Among Rishi/devotee idols **praayopavesasayanam** and **Abhicharasayanam** are rare but **sashtamgapranaamasayanam (saranaagathi)** is very common

in temples of kerala .













Maniyamkottap  
pan Vishnu  
dwarapalaka 2

Suvarna  
Nalapat  
Trust





Maniyamkottappan  
Wynad Veerasayanam of  
Mahavishnu



Avittatthoor balikkal

sayanavishnu

Dr Suvarna Nalapat Trust







[illegible]

Thus all the basic Aimthozhil (Panchakarma) described by Iconographers are seen in Kerala temples .



- **2 Kodunthirappilli Samaveda chant and Mudra developing into a distinctive script: Origin of writing among Indians through the ages.**

**Ref:** IVC Scripts in Kerala – A new discovery .Samaveda Kodunthirappalli system

<https://www.youtube.com/watch?v=AT96DeqfCqU&list=PL6eRaANxyeNJeN3cK6qtPnXAOD546D7zh&index=5>

**Samavedic chant**  
**Wayne Howard 1977**  
 swara,kailakshana based on  
 kotunthirappulli grama  
 system  
 New Haven and London Uty  
 pp 142-145

**Both scripts ,Dance and Music**  
**Traditions from Saamaveda Tradition**  
**Dr Suvarna Nalapat Trust**  
**A study of Temples of Kerala**



JANUARY 8

Sunday

1188 നമ്പർ 24

ചൊവ്വ

വിജയം 07/12

എറണാകുളം 18/55




എറണാകുളം


കാട്ടു കിരട്ടുള്ളി പാലയോട്ടം ലിപി

| നമ്പർ | ലിപി  | പേര്         | മുദ്ര  |
|-------|-------|--------------|--|
| 1.    | +     | അവരോഹം       | തട്ടു വിരൽ ചോകിരവിരലിന്റെ കീഴറ്റം തൊട്ടുന്നു.  |
| 2.    | വ     | അമ്പാംഗുല്യം | തട്ടു വിരൽ കൊണ്ട് മൂക്കിന്റെ മധ്യവിരലിന്റെ മദ്ധ്യം, ചോകിരവിരൽ മദ്ധ്യം, ചെറു വിരൽ മദ്ധ്യം എന്നെ അടി തൊട്ടുന്നു.             |
| 3.    | ച     | ഉദ്ദേശം      | തട്ടു വിരൽ കൊണ്ട് ചോകിരവിരൽ മദ്ധ്യം കൊട്ട്, ചീക്കു മുകളിലേക്ക് തിരിക്കുന്നു.   |
| 4.    | ⊥ (5) | ചാനം         | കൈ ചെറി ചൂലിയിടുന്നു. തട്ടു വിരൽ മുകളിൽ വരണം. ഗാലകന്റെ മട്ടത്തു വശത്തേക്ക് താഴേക്കു നോക്കിയിരിക്കുന്നു.                    |
| 5.    | അ     | അമ്പര        | തട്ടു വിരൽ ചോകിരവിരൽ കീഴറ്റം തൊട്ടുന്നു. തട്ടു വിരൽ ചോകിരവിരൽ കീഴറ്റം തൊട്ടുന്നു. തട്ടു വിരൽ ചോകിരവിരൽ കീഴറ്റം തൊട്ടുന്നു. |

| Swara/Script | Name     | Mudra                                |
|--------------|----------|--------------------------------------|
| KA           | Avaroham | Thumb touch lower end of ring finger |



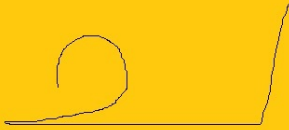
|     |            |  |
|-----|------------|--|
| Kha | Anwamgulya | Thumb touch middle part of middle finger, ring, and little finger in turn ,in order. |
|-----|------------|--|



Cha

Udgama

Thumb touch  
middle part of  
middle finger.  
Then moved up.



NA

NASwaram Thumb and lower end  
of ring finger .Move to  
the top



2013  
JANUARY 9  
Wednesday  
1888

6. ആവർത്തനം.

7. ഉച്ചാരണം.

8. ചലപനം.

9. ചലപനം.

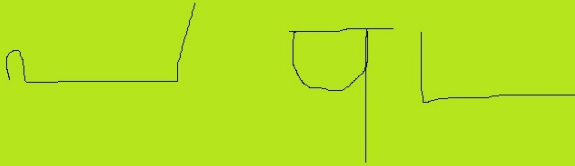
10. ചലപനം.

29 മനസ്സു താഴെ കാലമിരുന്ന-  
മനോനിധനം വിഭു-  
സമം ചരണം സർവ്വത-  
ഭൂതാനന്ദം യന്ത്രികം കവി.

വിരലുകൾ പരന്നി, തലമുക്ക്  
താഴെ അഭിമുഖമാക്കുക. മുമ്പിൽ  
കൈ. അമു കിരിച്ച്, കള്ളിന്റെ  
റോം നിലം (താഴെ) അഭിമുഖീകരിക്കുക.  
വിരലുകൾ പരന്നി, നീണ്ടു കൈ  
ലം താഴെ അഭിമുഖീകരിക്കുക.  
വിരലുകൾ പരന്നി കള്ളിന്റെ ചിഹ്നം  
നിലം അന്ന് അഭിമുഖമാക്കുക. മുമ്പിൽ  
യാക്കുക. കള്ളിന്റെ ചിഹ്നം താഴെ  
പേര് കിരിക്കുക. (താഴെ) ചലപനം  
വിരലുകൾ പരന്നുകൊണ്ട് നിലം  
ക്ക് അർദ്ധ ചക്രം ചോരലായി  
ചിരിക്കുക. ഒരു പട്ടം അന്നം ചോര  
ലായിരിക്കുക.  
മുമ്പിൽ ചാട്ടുന്നിലേക്ക്, തലമുക്ക്  
മുന്നിൽ, വിരലുകൾ ചുറ്റുന്നതിനായി  
തലമുക്ക് ചേരികൾ വിരലുകൾ  
താഴെ അന്നം ചോരണം. അന്നം  
വരെ ചലിപ്പിക്കുക. ചിഹ്നം താഴെ  
വിരലുകൾ പരന്നു. കൈ  
ലം മുകളിലേക്ക് അഭിമുഖമാക്കുക.  
ലം അന്നം ചലിപ്പിക്കുക. കിരി  
ന്ന (താഴെ) കൈകൾ നിലം  
അഭിമുഖീകരിക്കുക. ഇടത്തേക്ക് (താഴെ)  
ചലിപ്പിക്കുക. (താഴെ)  
അഭിമുഖമാക്കുക.



Fist sideward. Thumb on top. Fingers thrown outwards

[illegible][illegible]

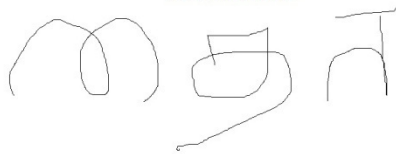
**BA MARDHANA** Fingers stretched. Palm face up.  
Move to the right. Rotate palm face floor. To left (original position)  
Push (still facing down) to the floor.



**YA Marsana** Palm up. Finger slightly bent. Thumb slowly move across the tip. Beginning with the index finger.

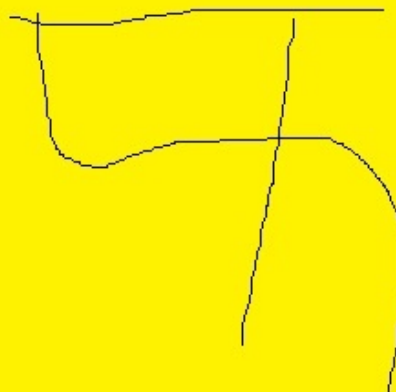
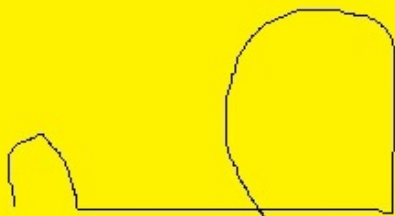


**THA Aavartha** Fingers stretched. Hand held with palm face down  
Make a fist. Rotate. Back of hand now face floor.  
Stretch out fingers. Hand cast to the floor.

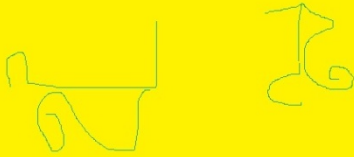


**PHA Phaswara**

Thumb and lower end of ring finger. Move till tip. Then downwards

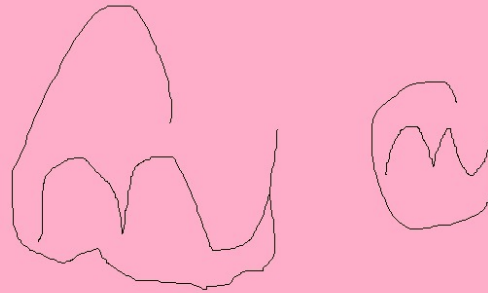


**PLA Plaswara** Thumb and lower end of little finger. Quickly move up the length over tip of ring finger. Down the length of index finger



**SRA NASWARA**  
movement

same but a quicker

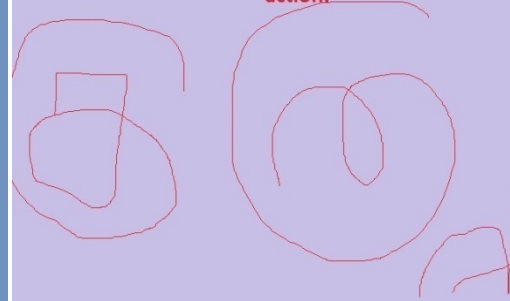


**SA tharjjanimarsana** Palm up. Thumb touch right side of index finger near tip. Then move to left side. Similar to Marsana . But only index finger touched



**THRA Thraswaram**






Palm face floor.  
Then do the NASwaram  
action.







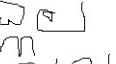


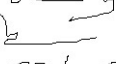









#### COMBINED ACTIONS

- 1 AVAROHAKSHEPANAM 1 +8 Ga 
2. VAANAMARSANAM 4+11 GHA 
3. UDGHAMOTTANAM 3+7 CHA 
- 4 AVAROHAMARSNAM 1 +11 JHA 
- 5.AAVARTHAKSHEPANAM 6+8 JJHHA 

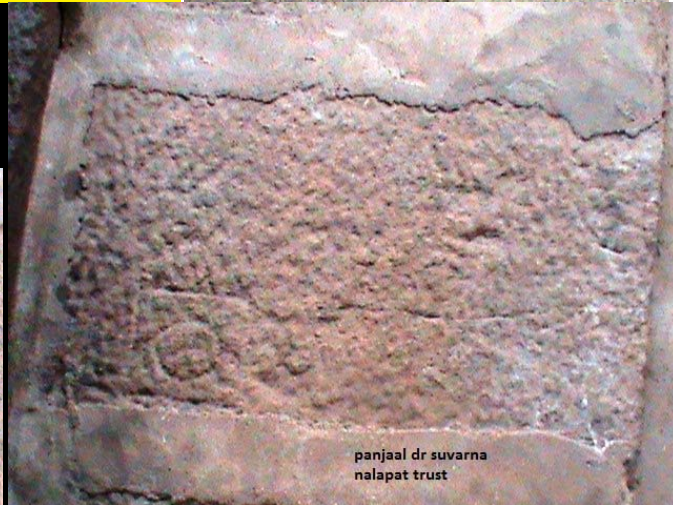
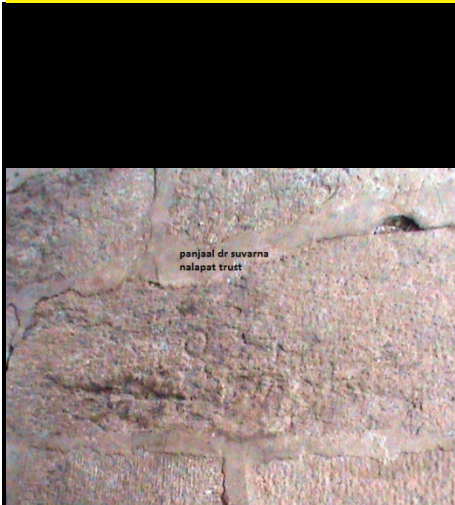
- 4 Avarohamarsanam (1+11) 
- 5 Aavarthakshepanam(6+8) 
- 6 Avarohotthaanam (1+7) 
- 7 Udgamakshepanam (3+8) 
- 8 aavarthamarsanam (6+11) 
- 9 udgamamarsanam (3+11) 
- 10 Ksepanamarsanam (8+11) 
- 11 Avarohayaanam (1+4) 
- 12Yaanaanaamgulya (4 +2) 
- 13 Avarohavarttham (1 +6) 
- 14 Udgamaayaanam (3 +4) 
- 15 Udgamaavartha (3 +6) 
- 16 Yaanakshepanam (4 +8) 

## COMBINED ACTIONS

Absence of swara ,only Naada occurs always after a swara symbal 

Absence of swara always occuring before a swara 

Discontinuation with one of the vowels ,NO: of symbols on a Notation Parvan in which it appears as the last symbal 























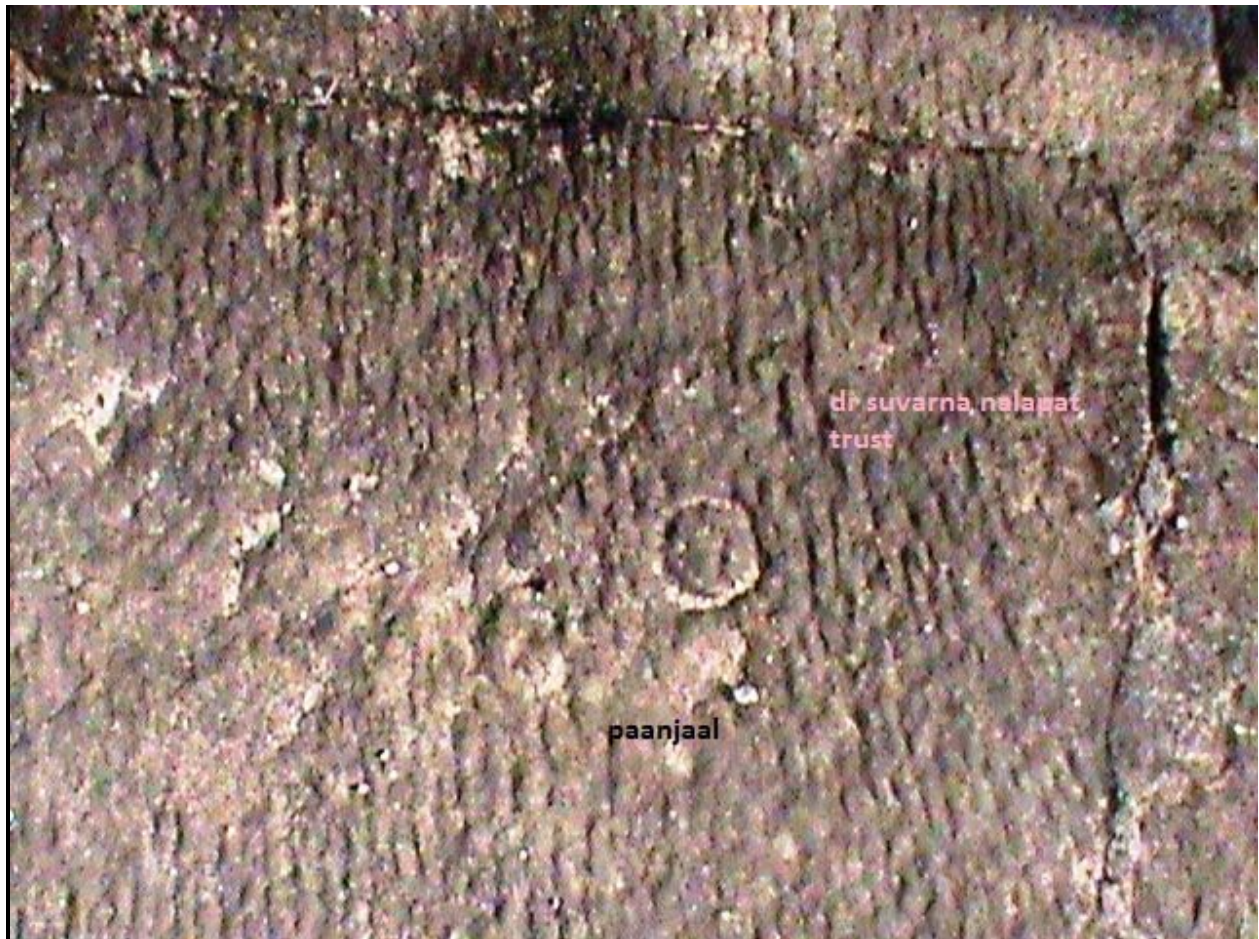
























In ancient Saamavedic gramas of Kerala the occurrence of ancient IVC, Brahmi, Vattezhuth and modern scripts denotes a continuous use of language and a gradual development of languages from ancient IVC scripts. About this we will be discussing in detail in another part of the book.



## **Music and dance traditions in Kerala temples 2**

A research conducted with permission from Archeological society of India (Thrissur division),Cochin Devaswam Board ,Malabar Devaswam Board and Zamorin of Calicut .Thanks to all of them and the ooralars of the temples visited who gave valuable informations and ground support for the field work and data collection.

Dr Suvarna Nalapat

Founder President

**Dr Suvarna Nalapat Trust for Education and Research**





### 3 Mudras of Dance (Nrithamudra ) in Kerala temples

Basic dance mudras are 28 Thozhikkai( single hand) and 4 Ezhikkai(both hands/Combined mudra) comprising 32 in number. According to modern historians Bharthamuni's Natyasasthra is written in BC 500 only and they think Bharathamuni lived during that time. Bharathamuni has described all the Natyamudra and karana in his text. It is said that Bharathamuni is the first to describe Natyasasthra. According to Bharathamuni dance originated with palazhimathana episode which is an often repeated and very popular theme for all temple artists. Story of Mohini (Vishnu's female avathar) who started Lasya and music with saahitya (vocal music) is popular in Kerala. South India is surrounded by great oceans which was called Palai samunda mana even during Ptolemy's times, which is a corrupt word for Paal samudra (Milky ocean). In BC 3500 we have a dancing girl figure from Mohenjodaro and a Yogin with padmasana posture, both of which are popular in temple arts. The dancing girl statue of Mohenjodaro is made of bronze, which means it is a very late development in the evolution of the



Viswakarman family of Indian ancestors. ( see Introductory chapter). Look at the special karana of the



dancing girl of Mohenjo Daro.

Her hairdo is Thamizham of South Indian tradition showing a Dravidian origin. Facial anthropomorphic features also suggest Dravidian ancestry, and her ornaments(kataka,kankana,kanthahaara,naagavalaya etc) are all very much Indian. Her face is upturned (OOrdwamukha ) and has a leenabhaava ( immersed ecstatic expression) without being aware of other people or of the outside world. It is a concentrated expression for a person ready to achieve something . Her left hand is touching her thighs (OOruastha) and is in Vilppidimudra as if a bow is being tightly held in it. Right hand is on her hips (Katiastha) and her standing position is that of Vaisakhasthanaka of a Villavan/Velavan as we have discussed in chapter 1. All these put together she is a performing artist in a dancing posture, probably enacting Muruka/Rama /or even the Chera king Villavan Kothai . If such details of karana were known to a bronze worker, definitely the art of Bharatham must have been very well known by that artist who lived in BC 3500. Thus , age of Bharathamuni has to be before BC 3500 . To prove this only common sense is needed. Not much scholarship.

The Thozhikkai :



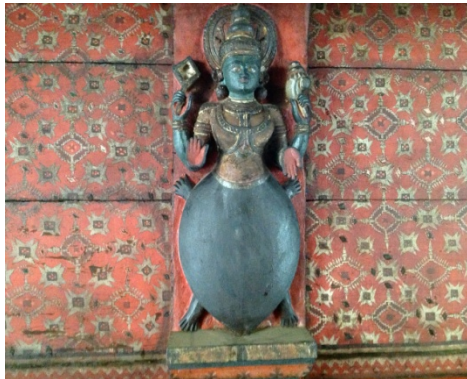
1 Abhayahastham .In dance tradition this is also called Pathaakahastham .

2.Varada .The hand of Blessing .Both these are shown together by benevolent deities.

Malsya,Koorma,Varaha,Narasimha , and Balarama avathars of Vishnu from Kachamkurichi temple with



[illegible]









3 Kaataka which looks like a karkitaka ) crab) for holding an instrument firmly while using it ( during



Prayoga)

The **crab sign in Indus valley script** is derived from this Mudra



4 Simhakarna . The same as Kaadata, then the middle and ring finger are joined more and bent more so that it resembles the ear of a lion. Khadga kataka While in the Simhamukha hand gesture, the Middle finger and the ring finger is bent to form an arch. Also the thumb is slightly bent. Thus a “C” shape is formed with the Middle finger, Ring finger and the thumb. The other fingers are Erect. An Animal

head. When the middle finger and the ring finger press against the thumb, while the other fingers are held straight we get the Simhamukha Hasta. Simhamukha means Lion -faced. In the Hindu Mythology lord Narashimha Murthy (an incarnation of Vishnu) has the face of a Lion. He is Known as the “Great Protector” of his Devotees

This Hasta can be used to denote:

- A Bracelet
- Holding of Dumro (drums) by lord Nataraja.
- A fire Sacrifice (Homa or Havan)
- A Rabbit
- Elephant
- Movement of grass is used by the pujari to make rings and worn during the time of pooja to sprinkle holy water.(Karuka/Darbha) It is regarded as sacred and is a must for all Hindu rituals. It is also called as Kusha or Munja.
- Garland made of lotus
- Face of a Lion
- Preparation of Medicine by physicians

5 Vyakhyanamudra ( synonyms: Chinmudra, Vitharkkamudra,Jnaanamudra) Can be kept in different ways.

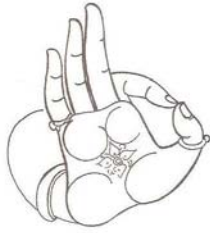
Touch the tip of the thumb to the tip of the index finger, with the other three fingers stretched out.

As it is a mudra of knowledge, it enhances the knowledge. The tip of thumb has centers of pituitary and endocrine glands. When we press these centers by index finger the two glands work actively. You can practice by sitting, standing or lying on bed whenever and wherever you have time.

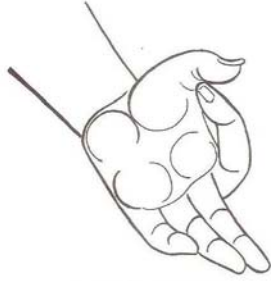
Benefits:

1. Increases memory power and sharpens the brain
2. Enhances concentration and prevents Insomnia
3. If we practice it regularly, it will cure all psychological disorders like Mental, Hysteria, Anger and Depression





VYAKHYANA HASTA



VYAKHYANA HASTA (a)



VYAKHYANA HASTA (b)

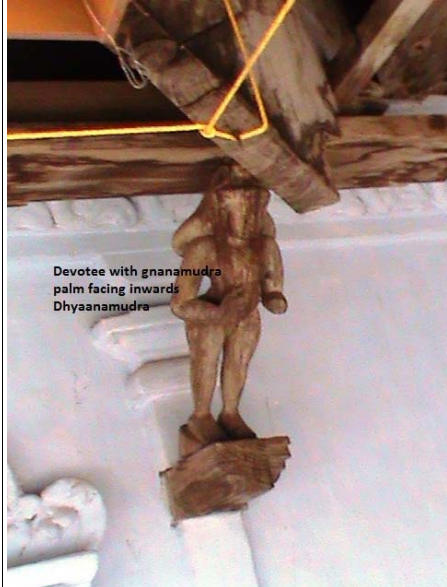


SUCHI HASTA

## Jnanadakshinamurthi



Vyakhyanamudra ,palm turned towards body , at chest



## Yogadakshinamurthy



# Yogapattasanam



**Vyakhyanamudra**



## Vyakhyanamudra



**Chemmanthitta Mural. Black woman with Vyakhyanamudra. A female Guru**

18

2013

JANUARY 19

*Saturday*

- 1188 മകരം 6

The Industrial Revolution

[illegible]

ஆ.சி. (Povant) ஆ.சி.பி.சி.கம். மகா பூதேவர் சிவபெரு  
மேனா விளர் தந்தி முடி. அகிலசிவகம். உலக உபமேயசிவ  
ம உருவியல் மயங்கித். உலக மயங்கி உருகாமை பரிசு  
கனிவியுபமயி கிவித்தேசிவன் விவரணிக மயங்கி. (காலமய)  
உபமேயசிவ (காலமய) முடி கிவித்தேசிவன். (காலமய) உருகா  
மை உருகித். மயங்கித். மயங்கித். மயங்கித். மயங்கித். மயங்கித்.  
மயங்கித். மயங்கித். மயங்கித். மயங்கித். மயங்கித். மயங்கித்.

मूल गुण:- यह गर्म, सूखे, (underline), गर्म, (underline), (underline) - यह गर्म और सूखे गुणों में से एक है और इसका प्रभाव गर्म और सूखे पर होता है।

[illegible]

ഭാഗവതം - പ്രഥമം 8 - കുന്തിസ്തൂതി

Answer: (a) 5m (b) 10m

ആനന്ദസ്ഥലം. ദ്വാപരയുഗം  
ഈ 2 ദിവസങ്ങൾ കാണാം.

മിസ്റ്റർ അലക്സാണ്ടർ ടെലിഫോൺ  
ലൈൻ വെക്കൽ ചെയ്തതിനെക്കുറിച്ച്

44. ശ്രീകൃഷ്ണ! കൃഷ്ണസ്വ!  
വൃഷ്ണസ്വഷഭാവനിധു-  
ഗ്രാജന്യവംശദഹനനവവർഗ്ഗവീര്യ!  
ഗോവിന്ദ! ഗോവിന്ദസ്വരാർത്ഥനിഹരാവത-  
യോഗേശശാഖിലഗുരോ ഭഗവനമസ്തേ





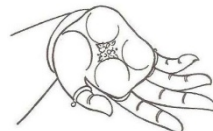
Right hand soochi and left hand Vivarthitana mudra



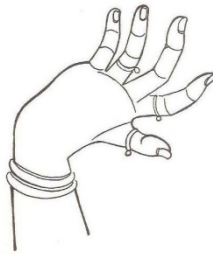
TARJANEE HASTA



KARTARI HASTA



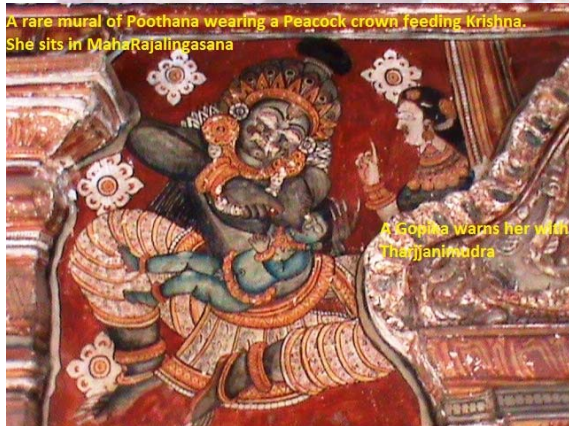
ALAPADMA HASTA



VARADA MUDRA



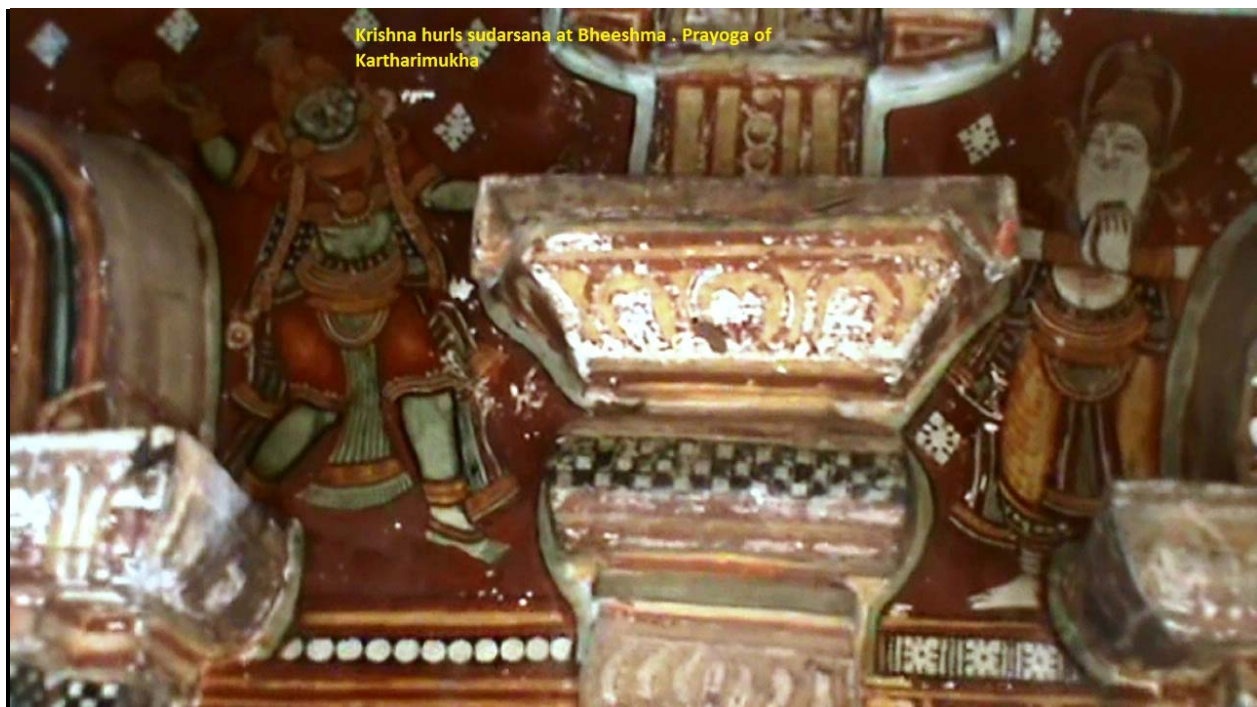
Tharjani mudra











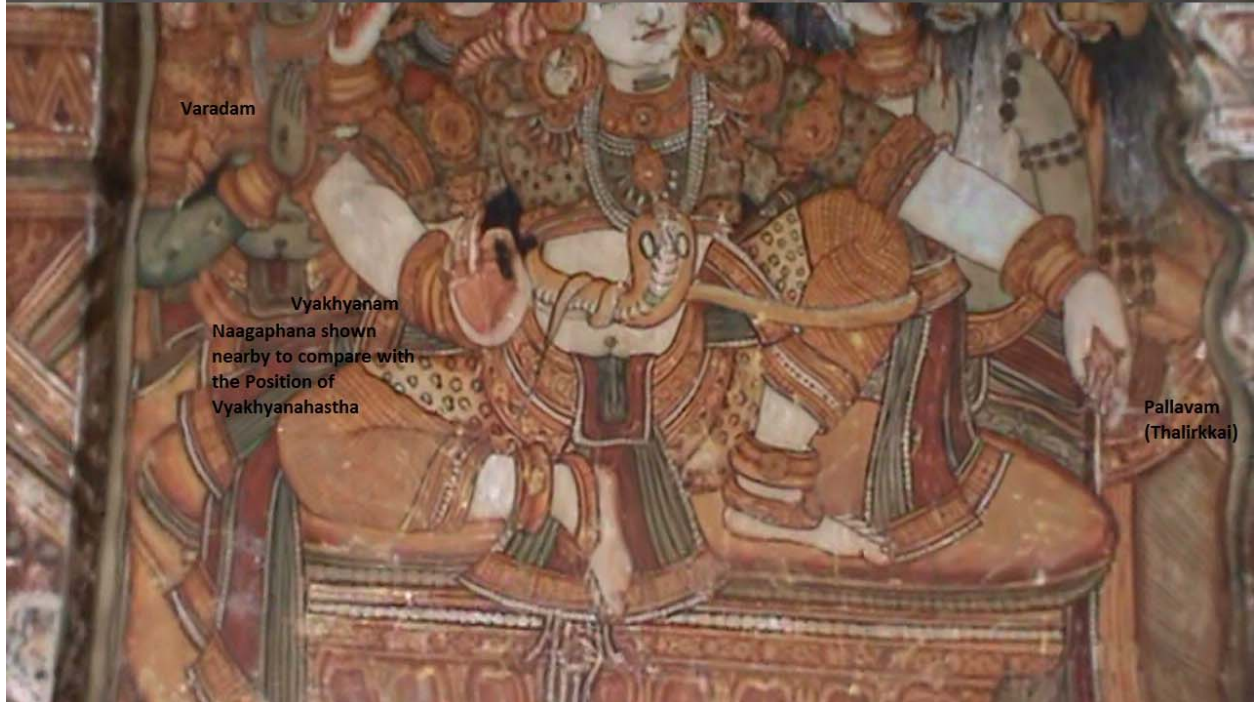








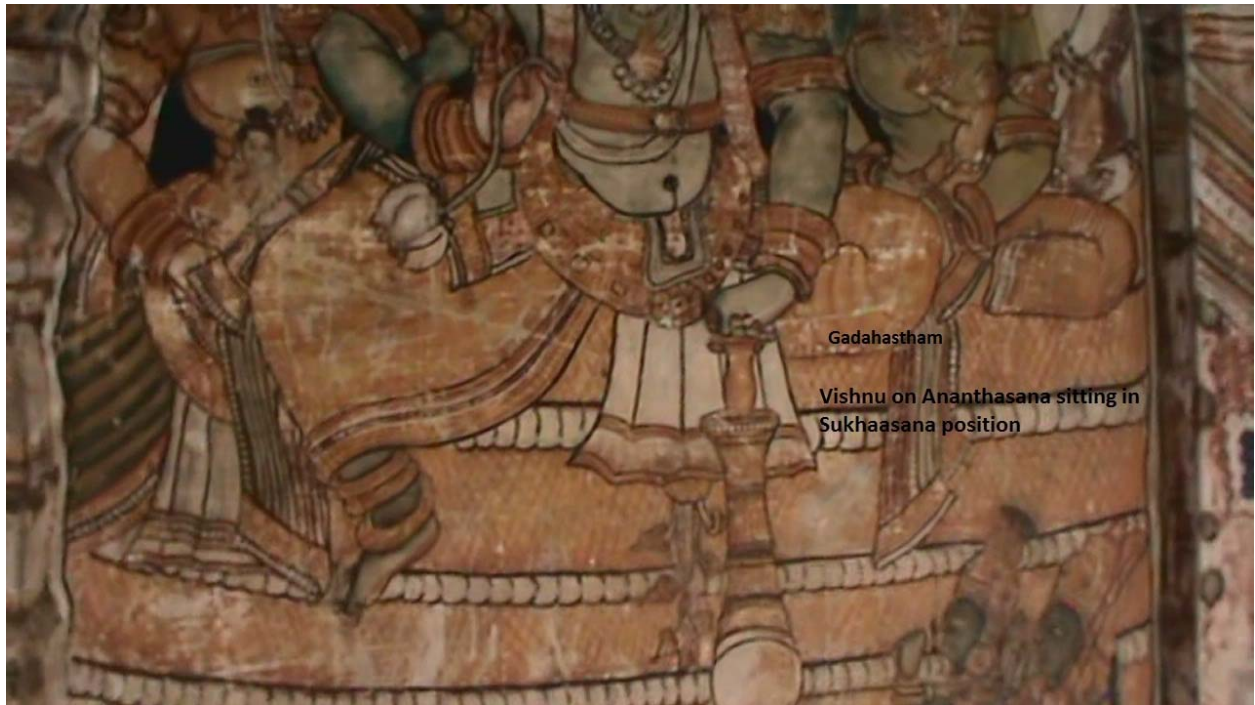
Dancing Siva  
Ardhachandra mudra  
with fire



Varadam

Vyakhyanam  
Naagaphana shown  
nearby to compare with  
the Position of  
Vyakhyanahastha

Pallavam  
(Thalirkkai)













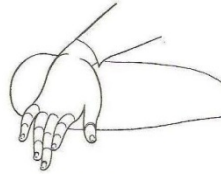
TRISULA HASTA



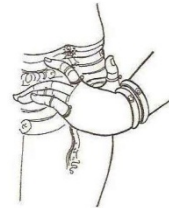
MUSHTHI HASTA



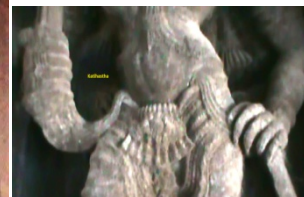
SHIKHARA HASTA



BHU SPARSHA HASTA



KATI HASTA



[illegible]

Thyestes and his children 2nd edn. Cambridge Univ. Press, 1982.  
London, B. T. B. N. S.

मजदुरों का संघर्ष आन्दोलन. २०. एप्रैल.

[illegible]

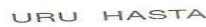
2nd q. so:- any number which is divided by 2 and gives remainder 1 is called odd number.

(b)  $\frac{d}{dt} \left( \frac{1}{r^2} \right) = -\frac{2}{r^3} \frac{dr}{dt}$

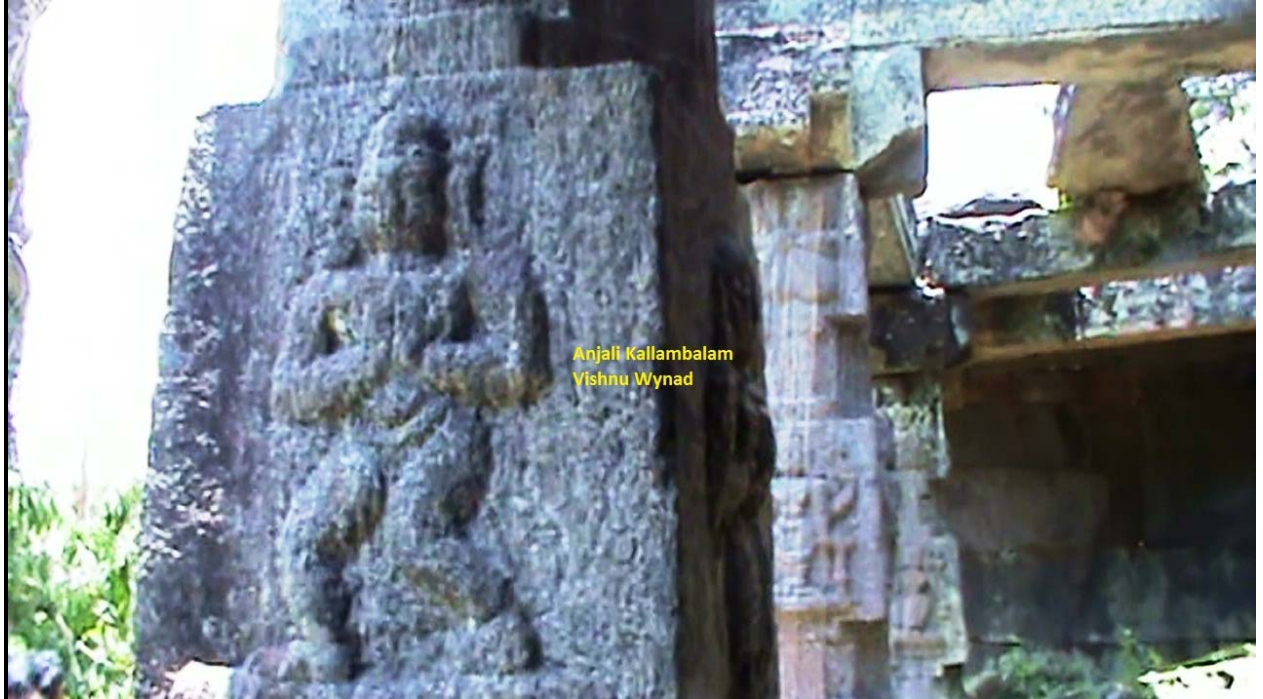
33. இதுவுகனதர துலவர்ட்டு  
பார்க்குவவராணரு டயான

இ, யெஸ் பாவிய் உளது  
மர். க-வி விதிசையத்.

മുൻപത്തെ അനുഭവങ്ങൾ അതിനിമിത്തമായി. വേണ്ട മാറ്റങ്ങൾ

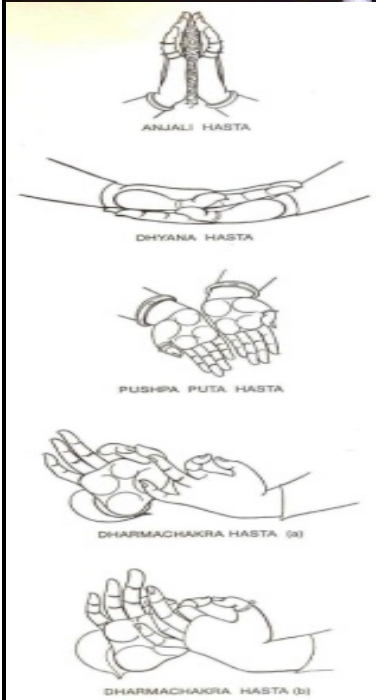




















2013

21

JANUARY 26  
Friday

1188 കോ. 13 - ശിരം, പട്ടി, പാഹം

പാർവ്വതി ക്ഷേത്രം  
തിരുവിതാംകൂർ

1. ശിരം  
2. പട്ടി  
3. പാഹം  
4. ശിരം  
5. പട്ടി  
6. പാഹം  
7. ശിരം  
8. പട്ടി  
9. പാഹം  
10. ശിരം  
11. പട്ടി  
12. പാഹം  
13. ശിരം  
14. പട്ടി  
15. പാഹം  
16. ശിരം  
17. പട്ടി  
18. പാഹം  
19. ശിരം  
20. പട്ടി  
21. പാഹം  
22. ശിരം  
23. പട്ടി  
24. പാഹം  
25. ശിരം  
26. പട്ടി

Dr. Suvarna Nalapat Trust  
Arattupuzha

Horse on Balikkal

Varaaha on Balikkal

2013

26

JANUARY 27  
Friday

1188 കോ. 14 - ശിരം, പട്ടി, പാഹം

പാർവ്വതി ക്ഷേത്രം  
തിരുവിതാംകൂർ

1. ശിരം  
2. പട്ടി  
3. പാഹം  
4. ശിരം  
5. പട്ടി  
6. പാഹം  
7. ശിരം  
8. പട്ടി  
9. പാഹം  
10. ശിരം  
11. പട്ടി  
12. പാഹം  
13. ശിരം  
14. പട്ടി  
15. പാഹം  
16. ശിരം  
17. പട്ടി  
18. പാഹം  
19. ശിരം  
20. പട്ടി  
21. പാഹം  
22. ശിരം  
23. പട്ടി  
24. പാഹം  
25. ശിരം  
26. പട്ടി

Dr. Suvarna Nalapat Trust  
Arattupuzha

Horse on Balikkal

Varaaha on Balikkal





Vyali on Sopana Avittathoor show different animals  
within it  
Dr Suvama Nalapat Trust



Different Karanas in  
Avittathoor .Each one  
stands on an elephant











Avittathoor



Avittathoor







Among the animal designs , a Narasimha figure is also seen  
..Avittathoor





Intricately carved designs Avittathoor

Body of a bird shaped as  
A molluscan shell Avittathoor



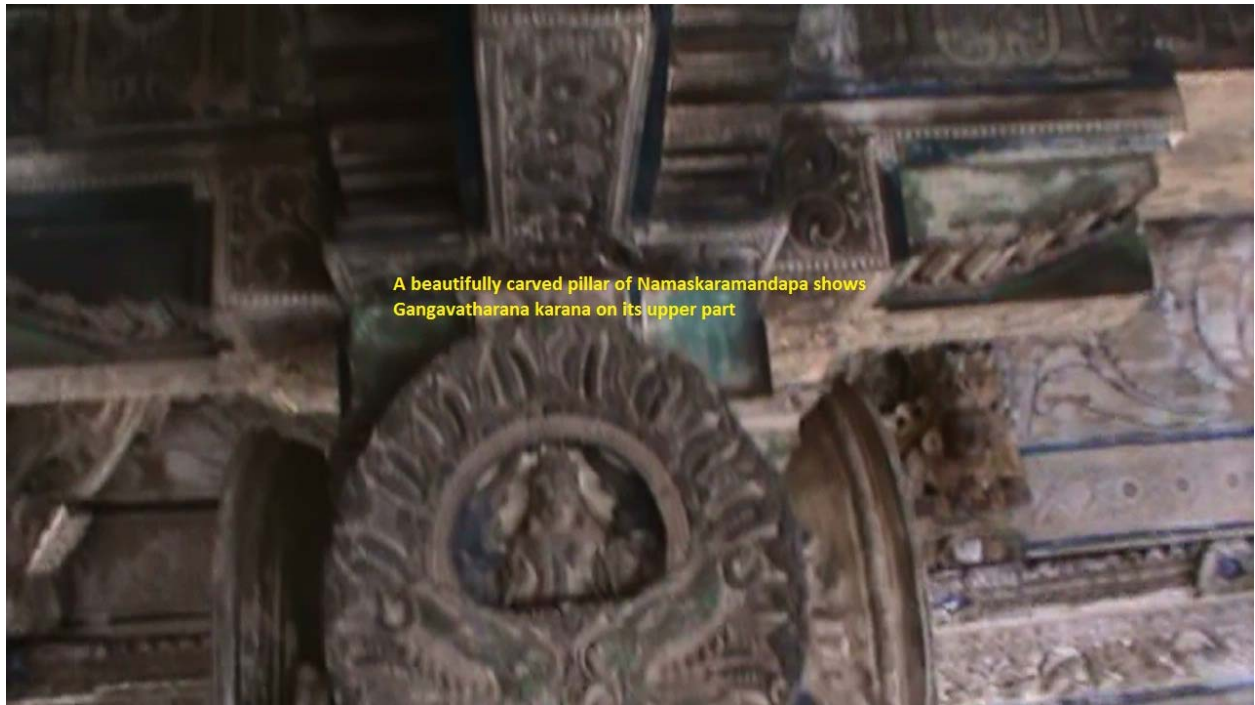
A mooshaka (Rat)



Design of Naagaphana  
Avittathoor



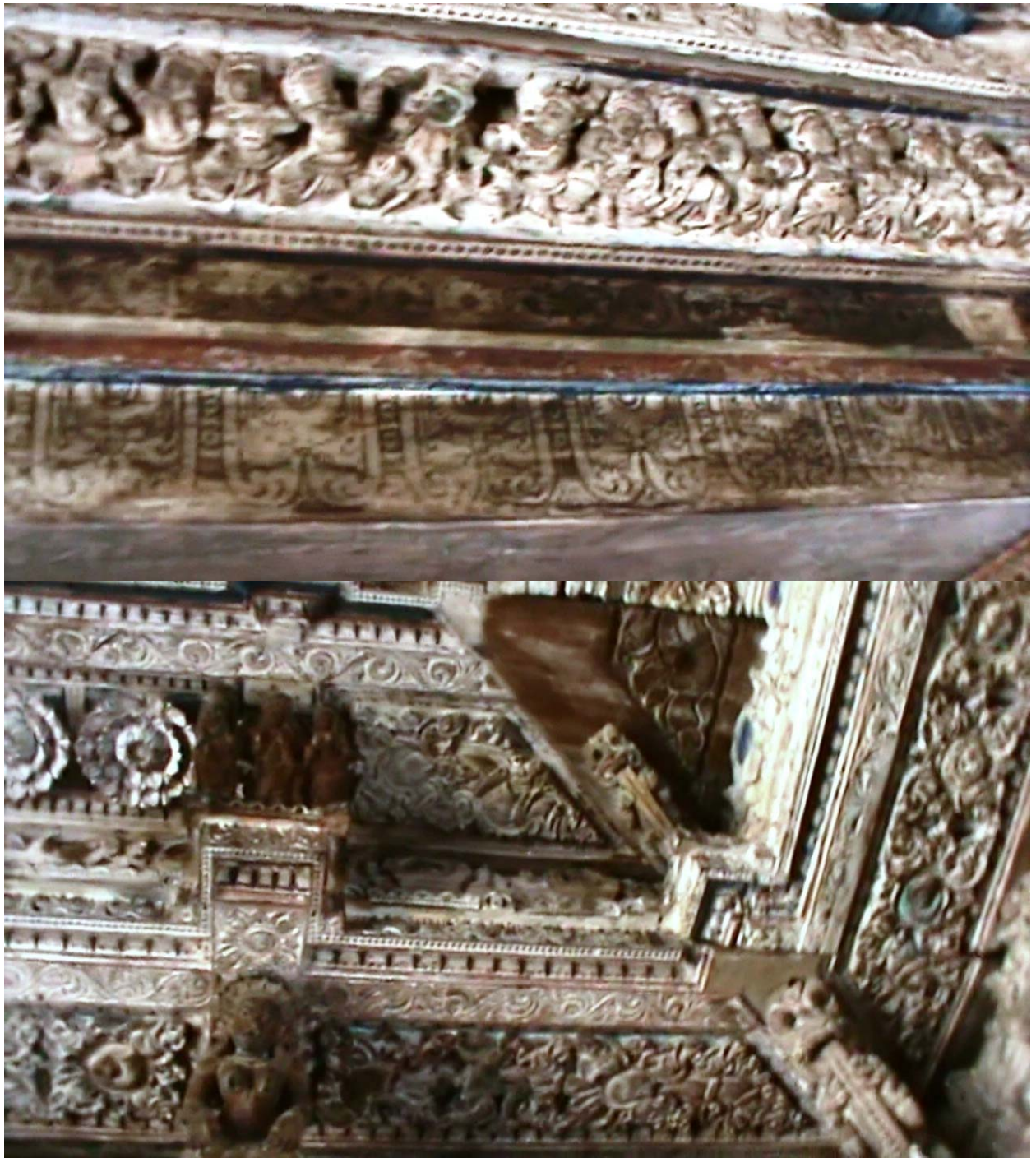




















Balakandam panel from Kuthirakotta show dancers and musicians with Kerala traditional style dress



Dasaratha gives paayasa to his 3 queens





Raamaavathaaram Dasaratha's queens delivering their children



Pallivetta (Mrigaya) of the princes. On the panel above is shown a chariot



Dasaratha, his three queens and adolescent children



Four sons of Dasaratha





Ramalakshmana with Viswamithra meets Rakshasas in combat

Crossing the sarayu in a boat

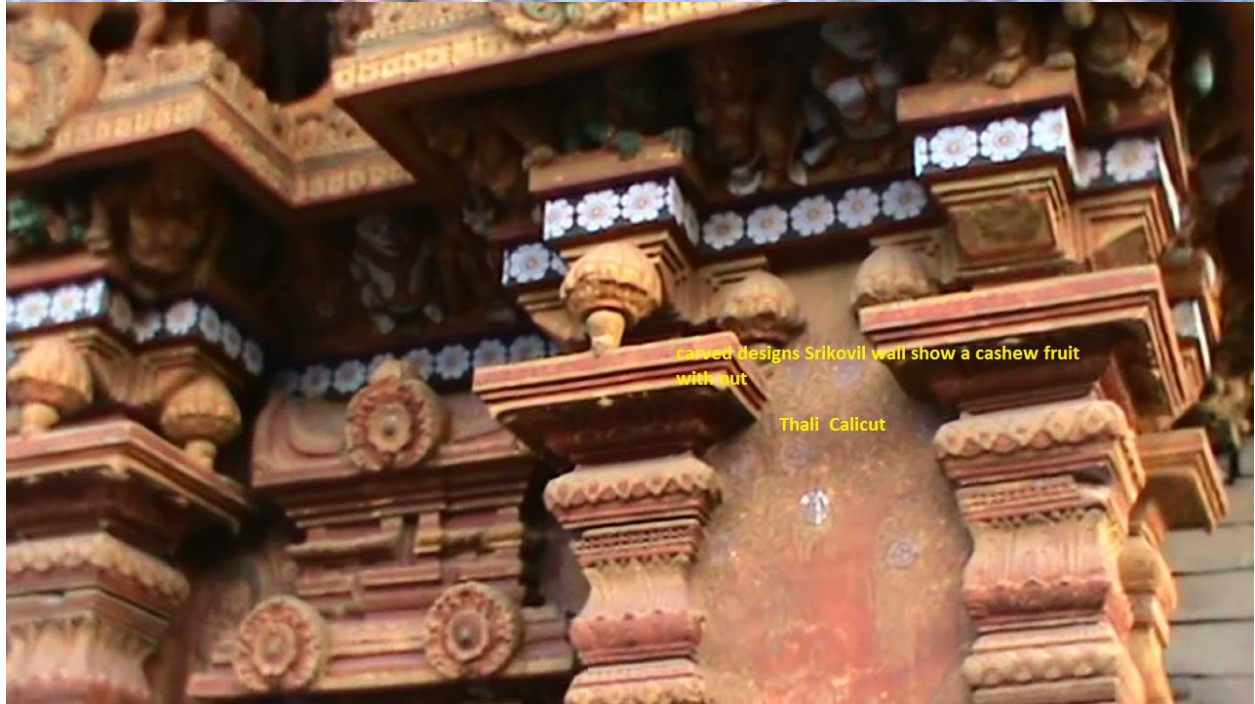


Krishna, Balarama with Elephant Kuvalayapeetham



Musical instruments







Lions Thali Calicut

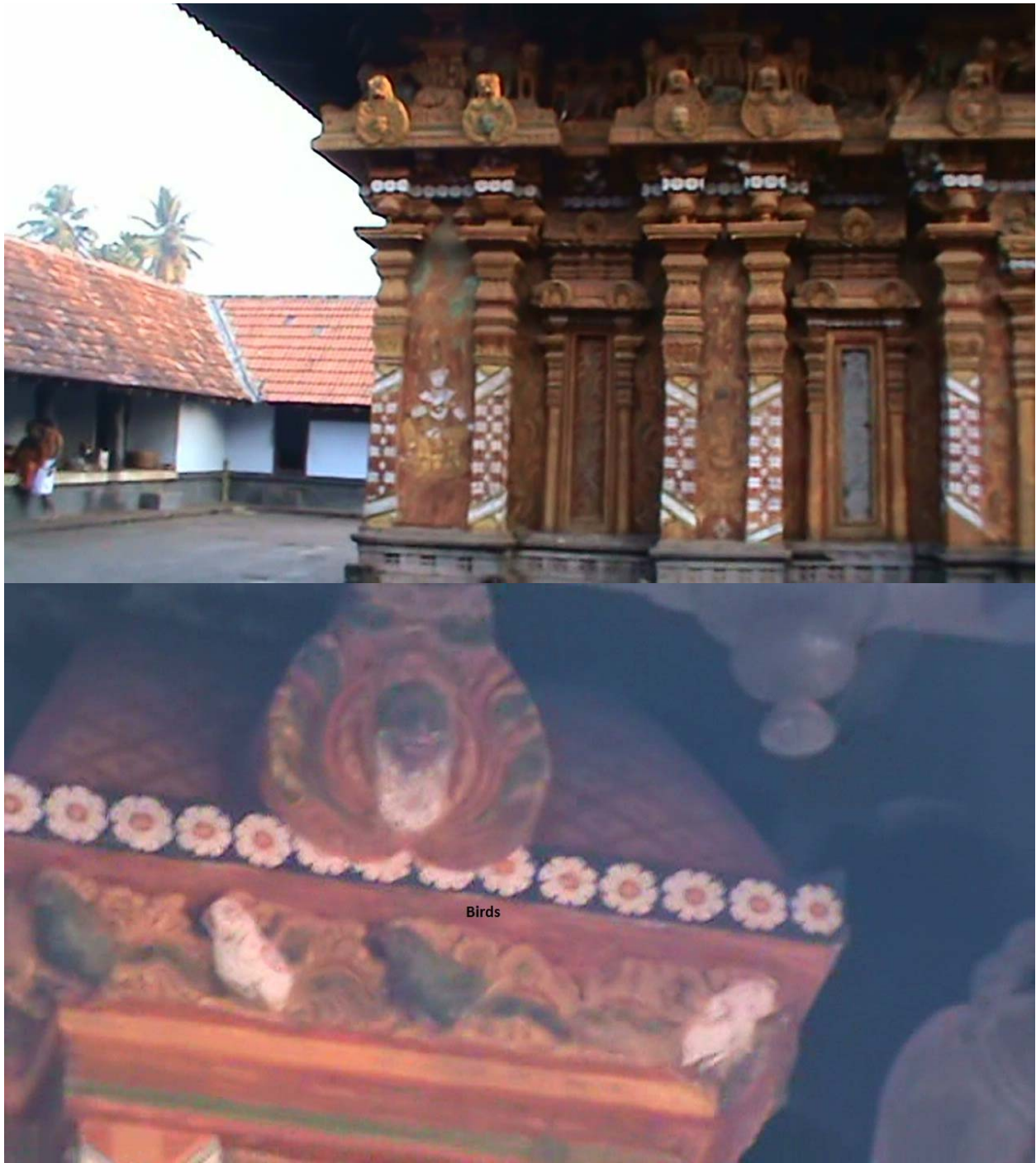










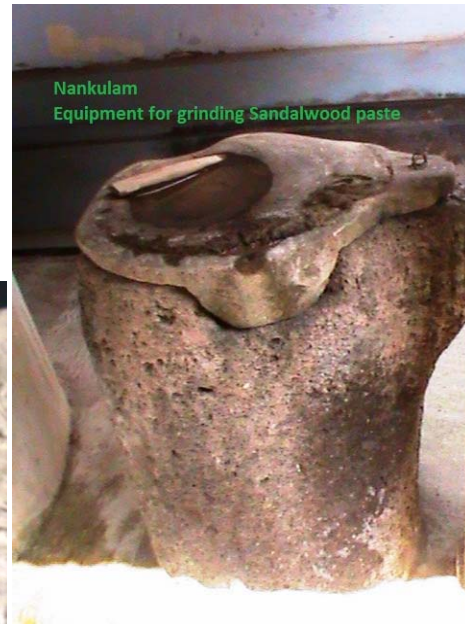










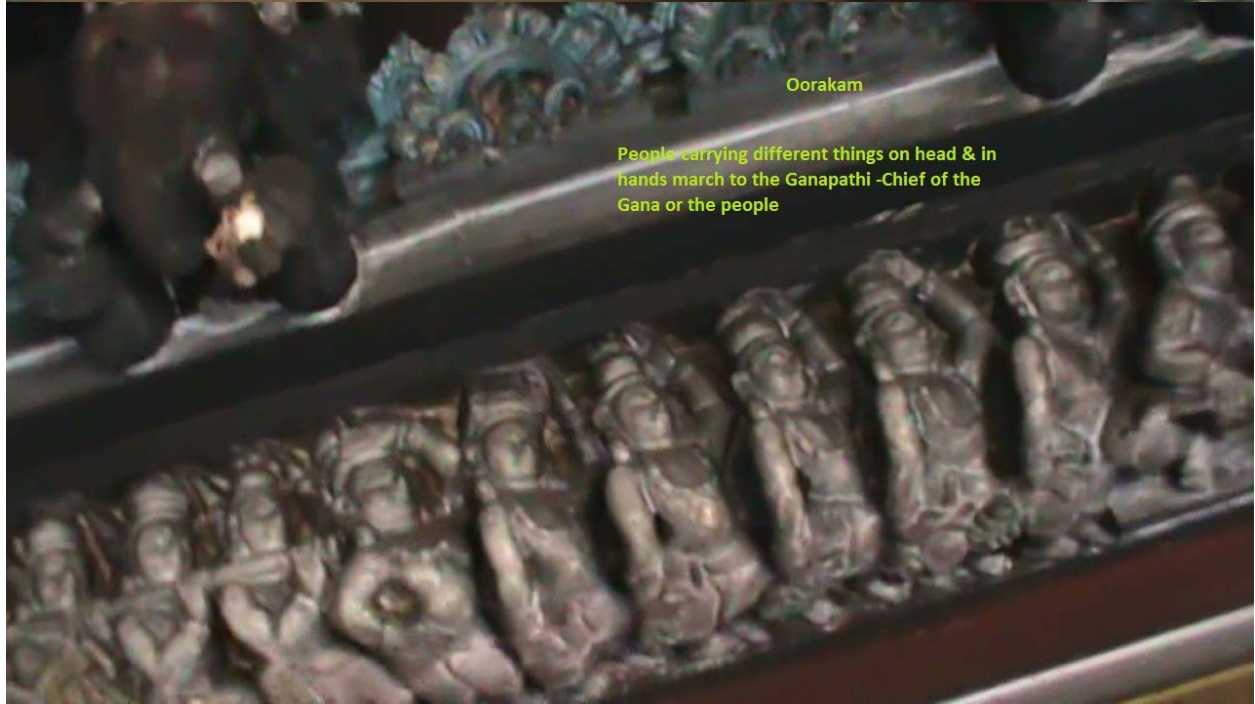








People carry plantains as  
Kazhchakkula



Oorakam

People carrying different things on head & in  
hands march to the Ganapathi -Chief of the  
Gana or the people

Most of the articles are  
agricultural products

Things are weighed in a balance by a person before it is presented  
to the Ganapathi



The weighing Balance,  
the person who does  
that and the Ganapathi

Oorakam









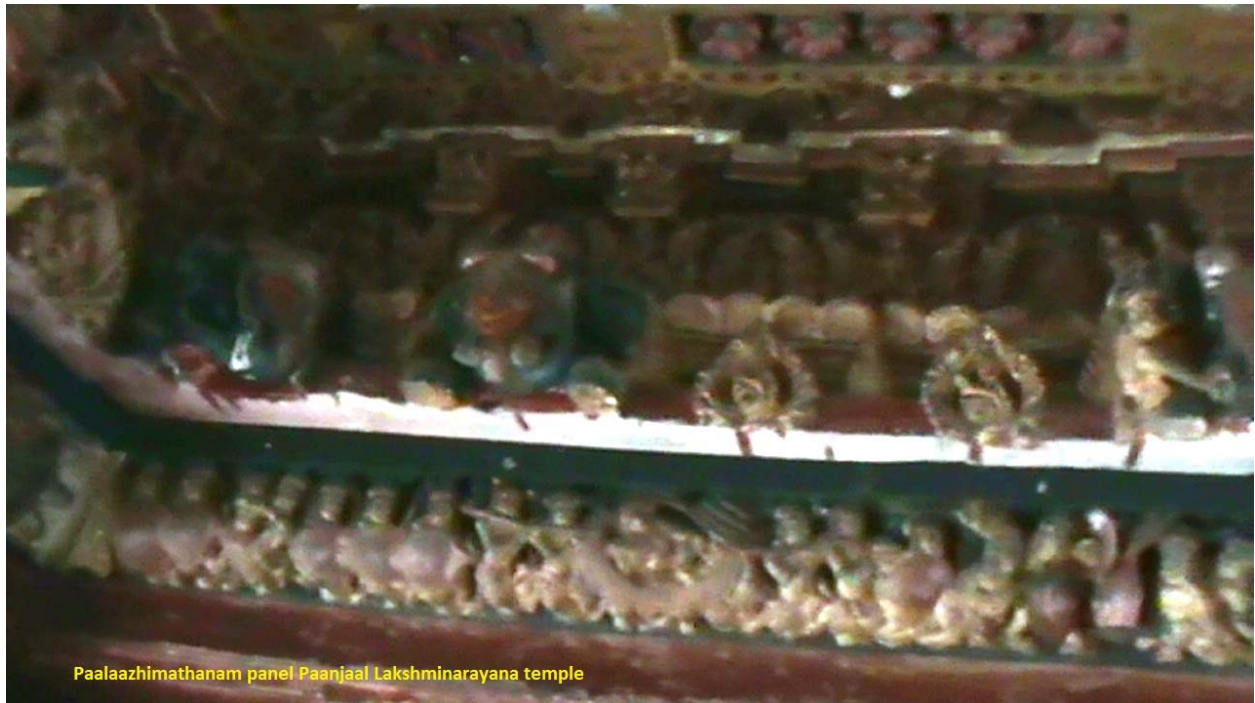
Oorakam

Manthara mountain in milky ocean .Paalazhimathana panel shows all the processions, shown above with agricultural products, music,dance etc. The Sri or wealth of our country .



Asuras at head end of Vasuki





Paalazhimathanam panel Paanjaal Lakshminarayana temple



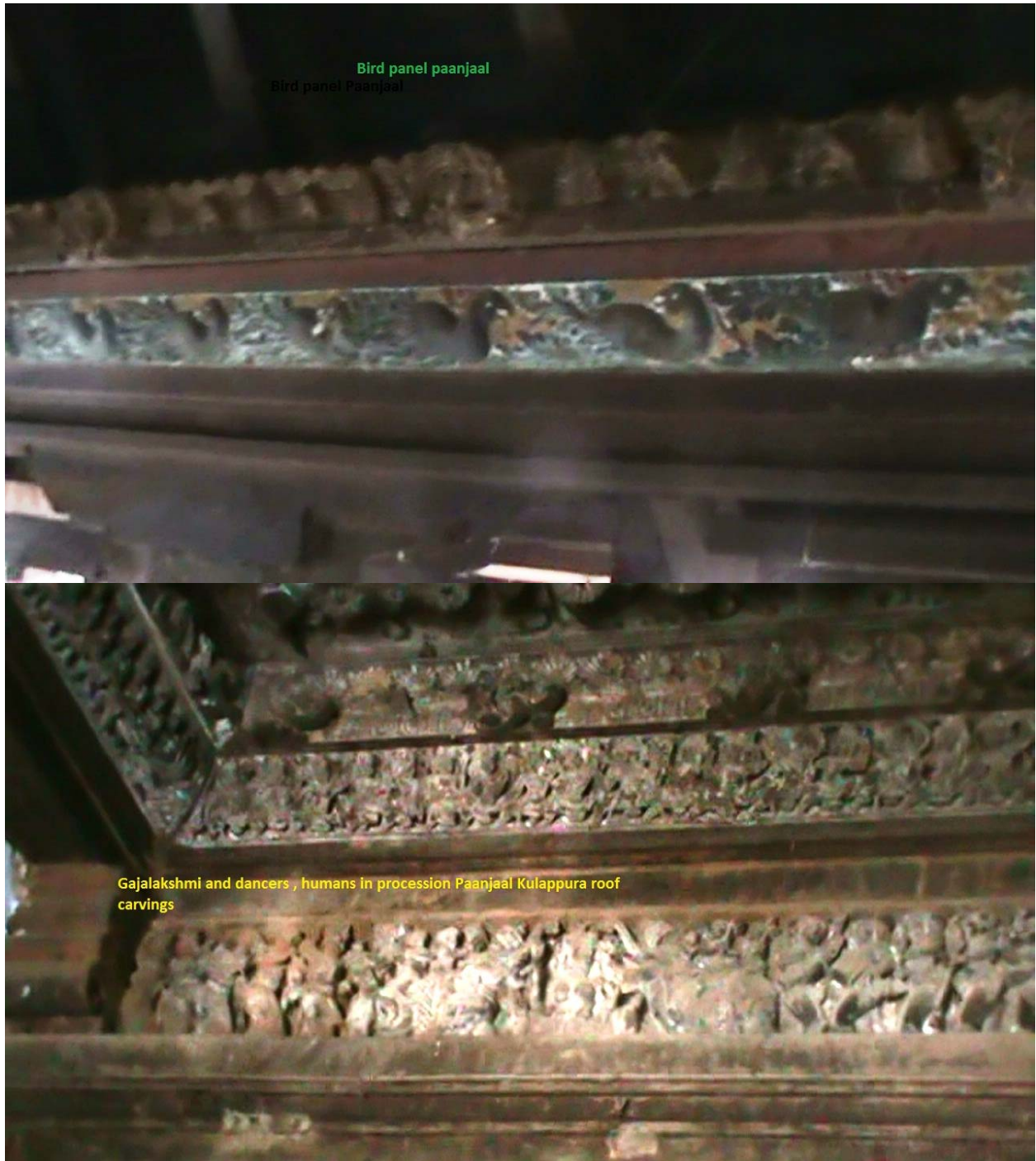
The army



Veicles,instruments Palazhimathanam panel Paanjaal

Palazhimathanam panel. Note elephant with Thidamb and procession of people carrying various instruments







Paasupatha arrow



Ezhuthaani and Grantha  
(palmleaf)

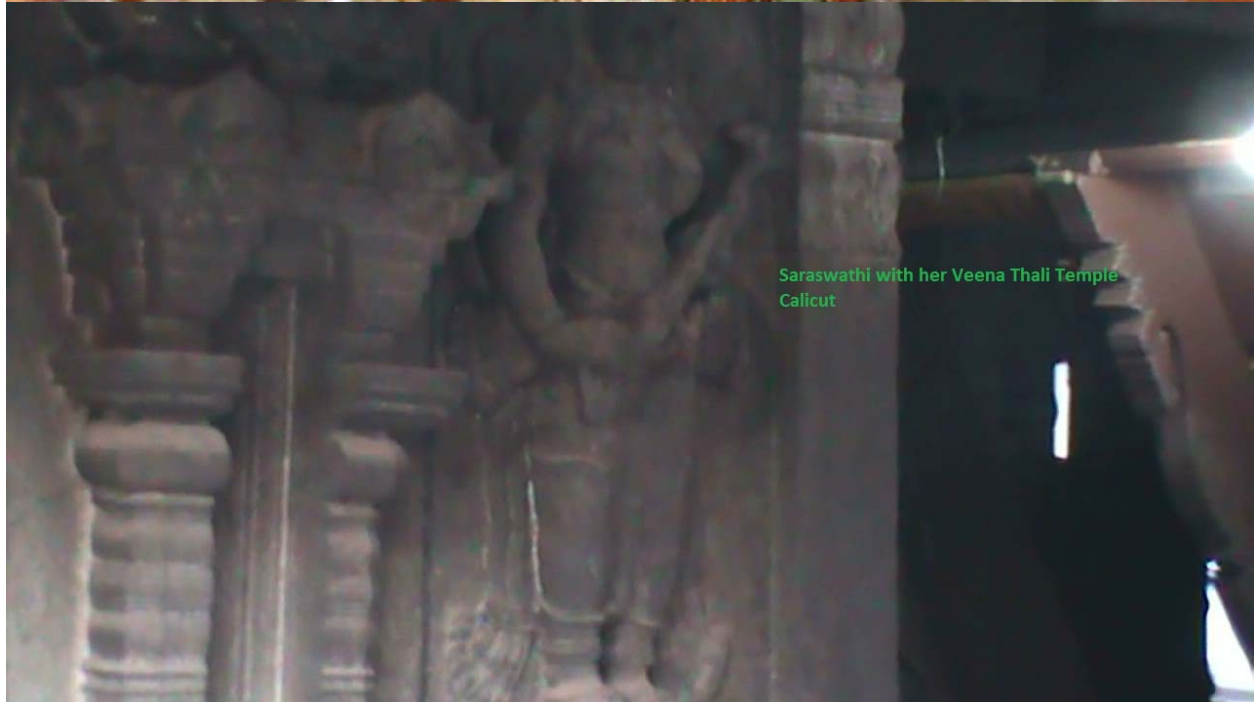


Vyali Hanakulam





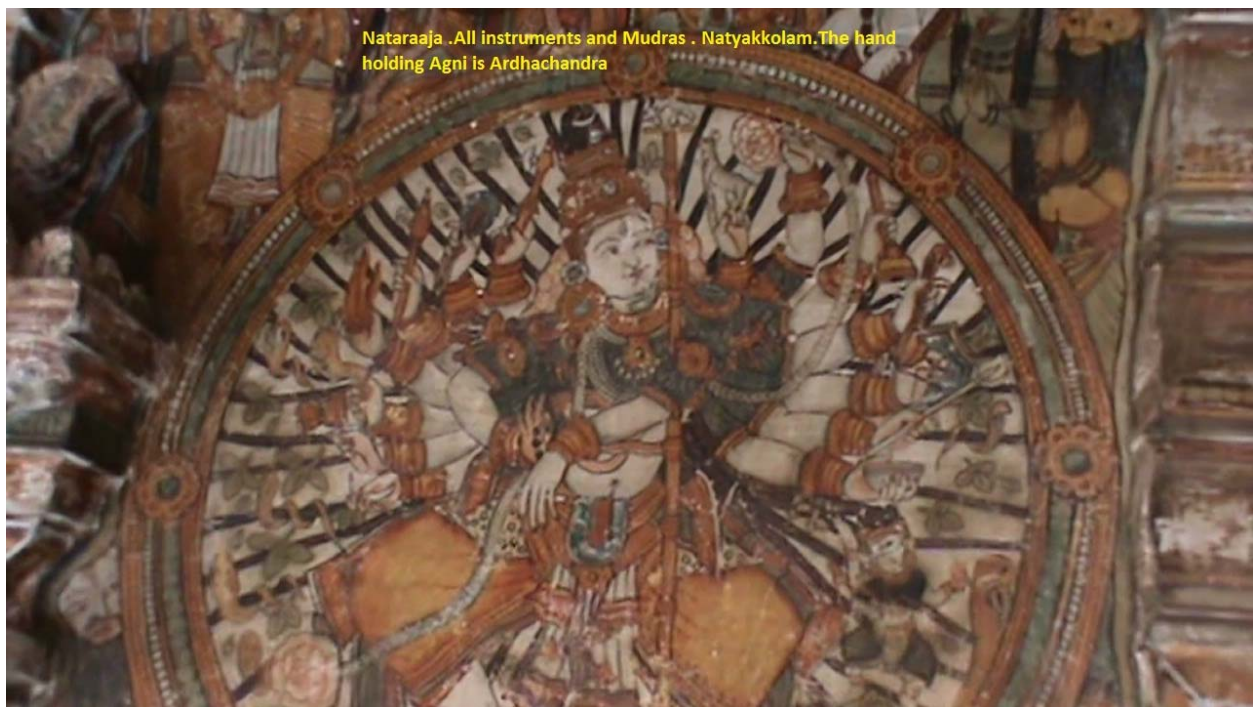
String Instrument



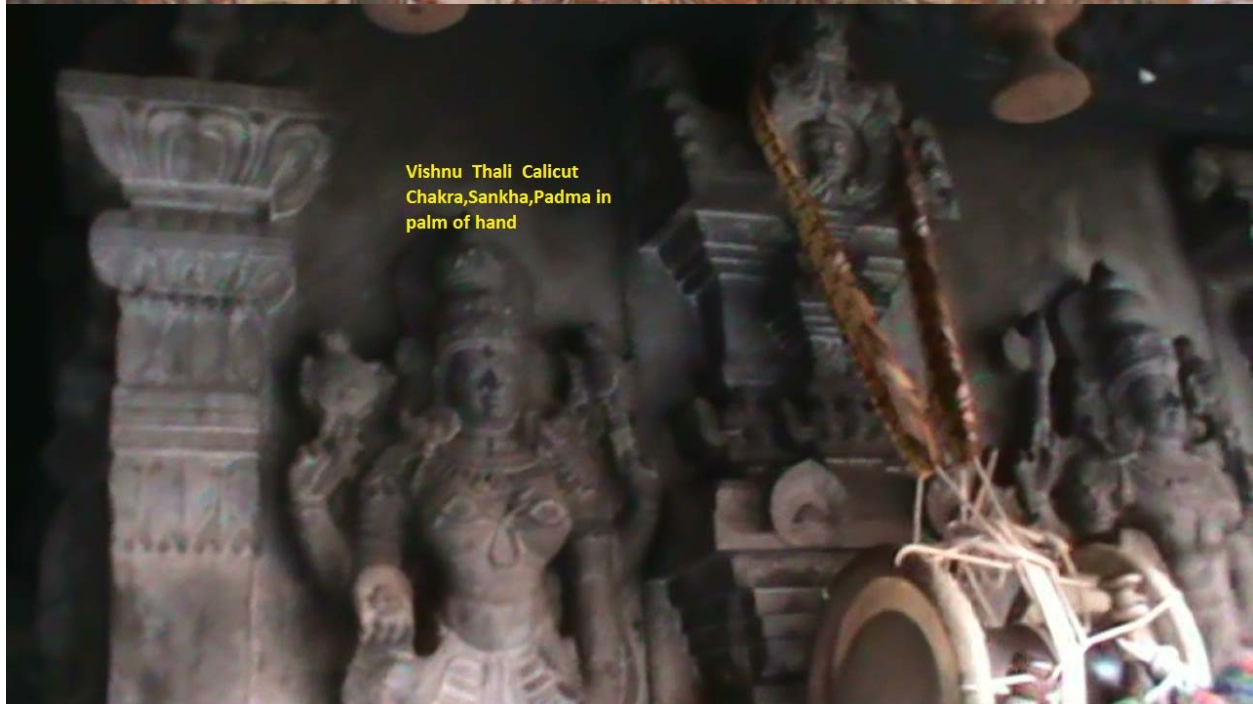
Saraswathi with her Veena Thali Temple  
Calicut







Nataraja .All instruments and Mudras . Natyakkolam.The hand holding Agni is Ardhashandra



Vishnu Thali Calicut  
Chakra,Sankha,Padma in  
palm of hand













Carved Dvarapalika  
Thiruvallayanad Hote  
weapon and pot in hands



Chammanthitta  
sopanam



Chammanthitta  
sopanam



Compare with the small  
lizard in Chovvalloor

On Northwest Pillar a huge  
lizard about the size of a  
Dinosaur

Kaithali Nethrimangalam

Dr Suvarna Nalapat Trust











31

2013

FEBRUARY 1

Friday

1188 മകരം 19

വെള്ളി

അന്തരം 30/58

പഞ്ചമി 09/13

അടുത്ത ദിവസം

|                  |            |                      |
|------------------|------------|----------------------|
| ✓ 1. കി ജ്ഞാതി.  | ഉ.മ.       | സുരൂന്.              |
| ✓ 2. ചുരുക്കം    | നം         | ചരണൻ                 |
| ✓ 3. ട്രേഡ്      | ഭൂമി.      | കർമ്മ.               |
| ✓ 4. ഇരട്ട ചാലം. | കാലേരി.    | പച്ച മാതൃ/പച്ച കച്ച. |
| ✓ 5. തിരുവനം     | തിരുവനം    | ലക്ഷ്മി.             |
| ✓ 6. സ്വർണ്ണം    | പ്രവൃത്തി. | ജ്ഞാനി               |
| ✓ 7. നാലു        | പരിഭവം     | സുന്ദരി.             |
| ✓ 8. ദിവസം.      | ആകാശം.     | കാലേരി/8 പാലം        |



Sopana with  
lamp, Kumbha, kalpatharu and dancer  
comparable to IVC seals

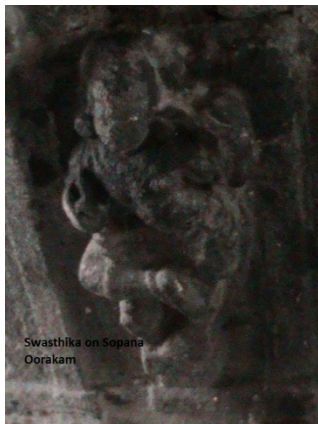


Ashtamangalya

Poornakumbha and Kalpavriksha on either side



Oorakam Sopaanam



Swastika on Sopana  
Oorakam





Paalazhimathanam. Manthara is made Triangular as a Mount Meru, Meruchakra of Srividya

Srivala on chest of Vishnu is a triangle, and here the Giri/Mountain with its forests is the Sriyantra of South Indians



Trefoil sign (Sreevalsas) are strewn in between the instruments. Compare with taht in the dress of IVC chieftain.



Irattacchaamaram and Poornakumbha of  
Ashtamangalyamudra







**Thrikkoor Conch**



**Monolithic Elephant**  
**Thrikkoor Cave temple**





Another Monolithic elephant Thrikkoor



Vrishabha  
Netumpurayur Thali



The research was conducted with permission from A S I Thrissur circle, Cochin and Malabar Devaswom boards, Zamorin of Calicut and Irinjalakuda devaswom. By Dr Suvarna Nalapat Trust.



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music  
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Subject:  
Author: user  
Keywords:  
Comments:  
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Last Printed On: 4/29/2020 6:15:00 PM  
As of Last Complete Printing  
Number of Pages: 143  
Number of Words: 3,194 (approx.)  
Number of Characters: 18,208 (approx.)